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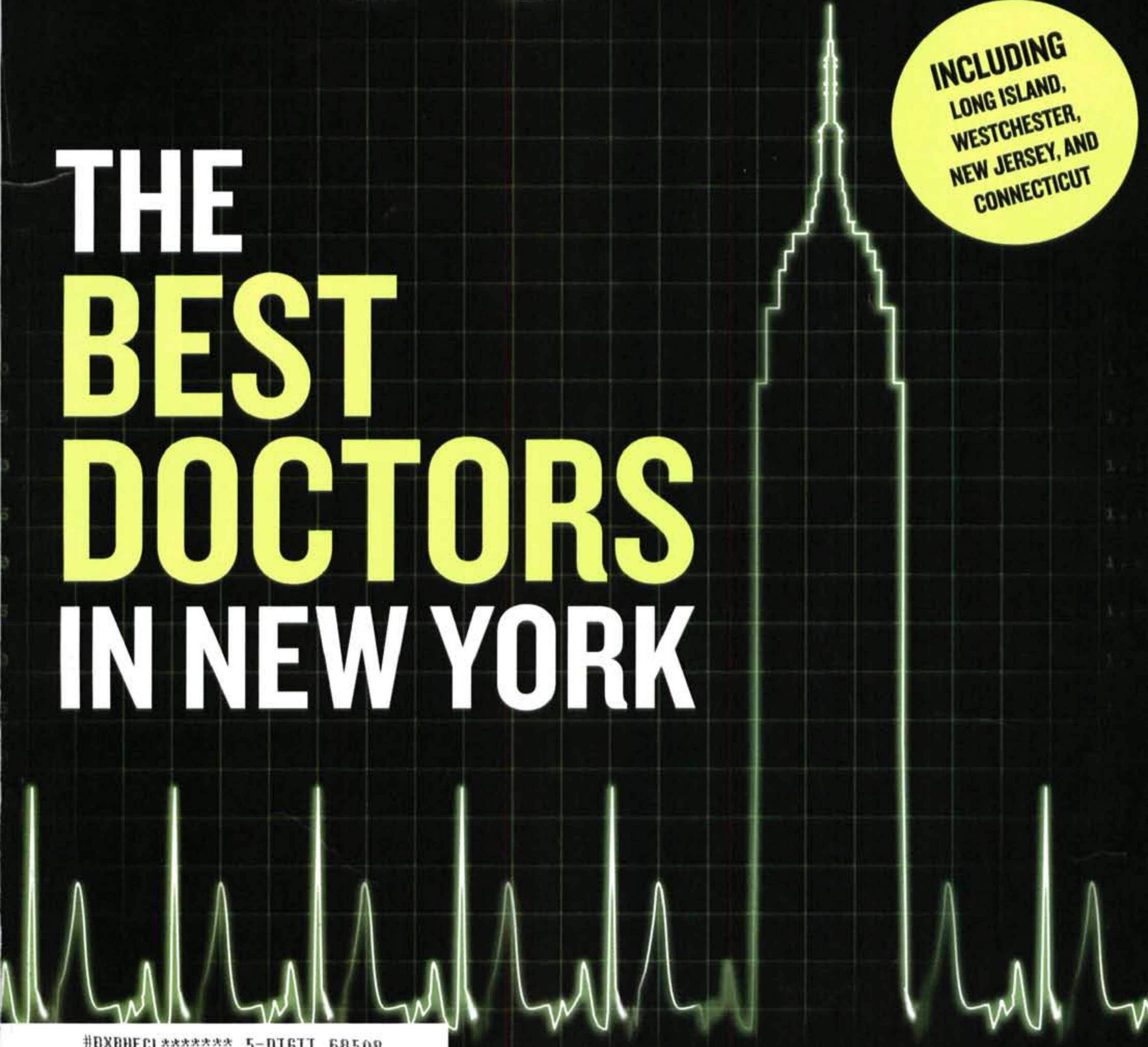

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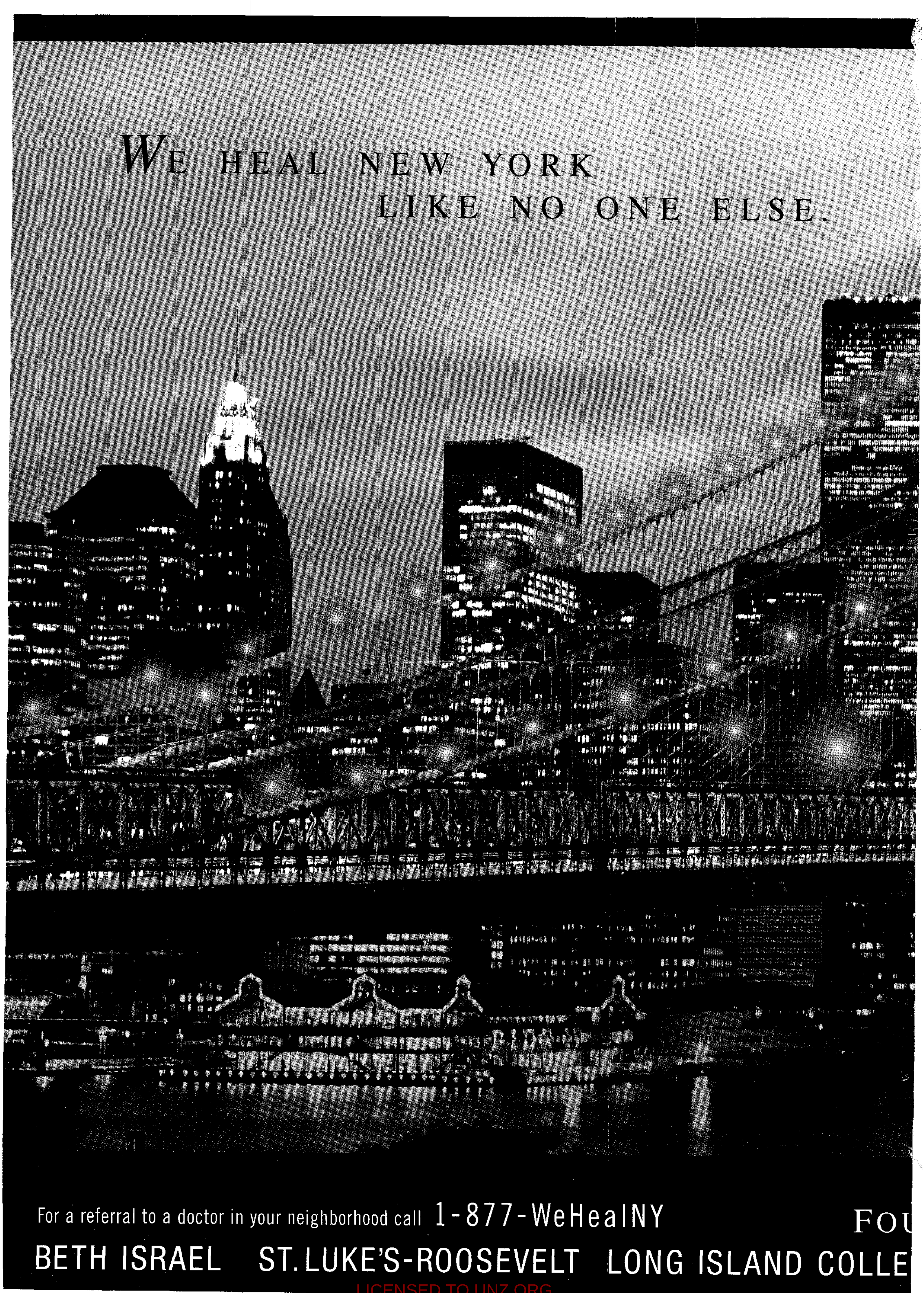
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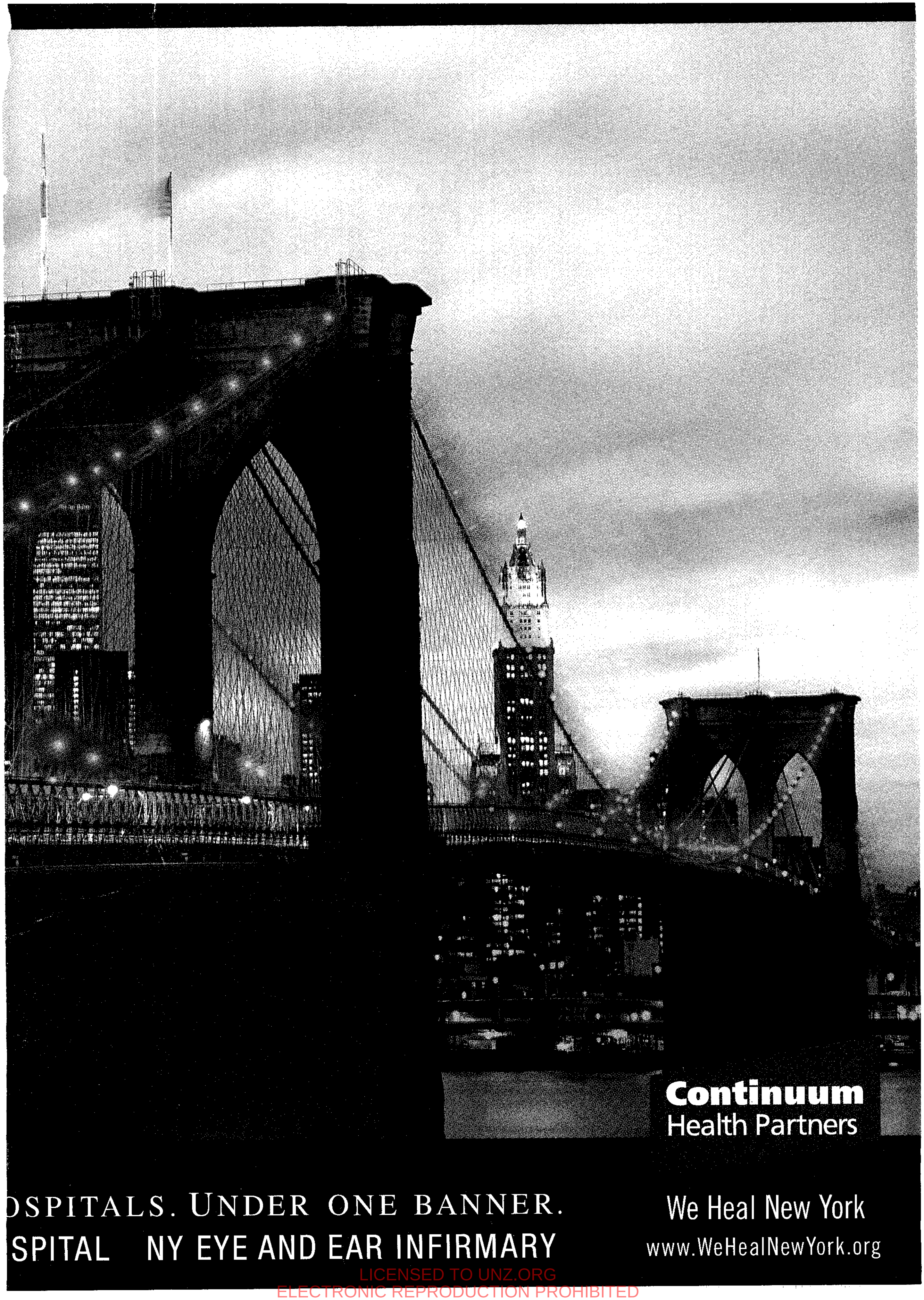
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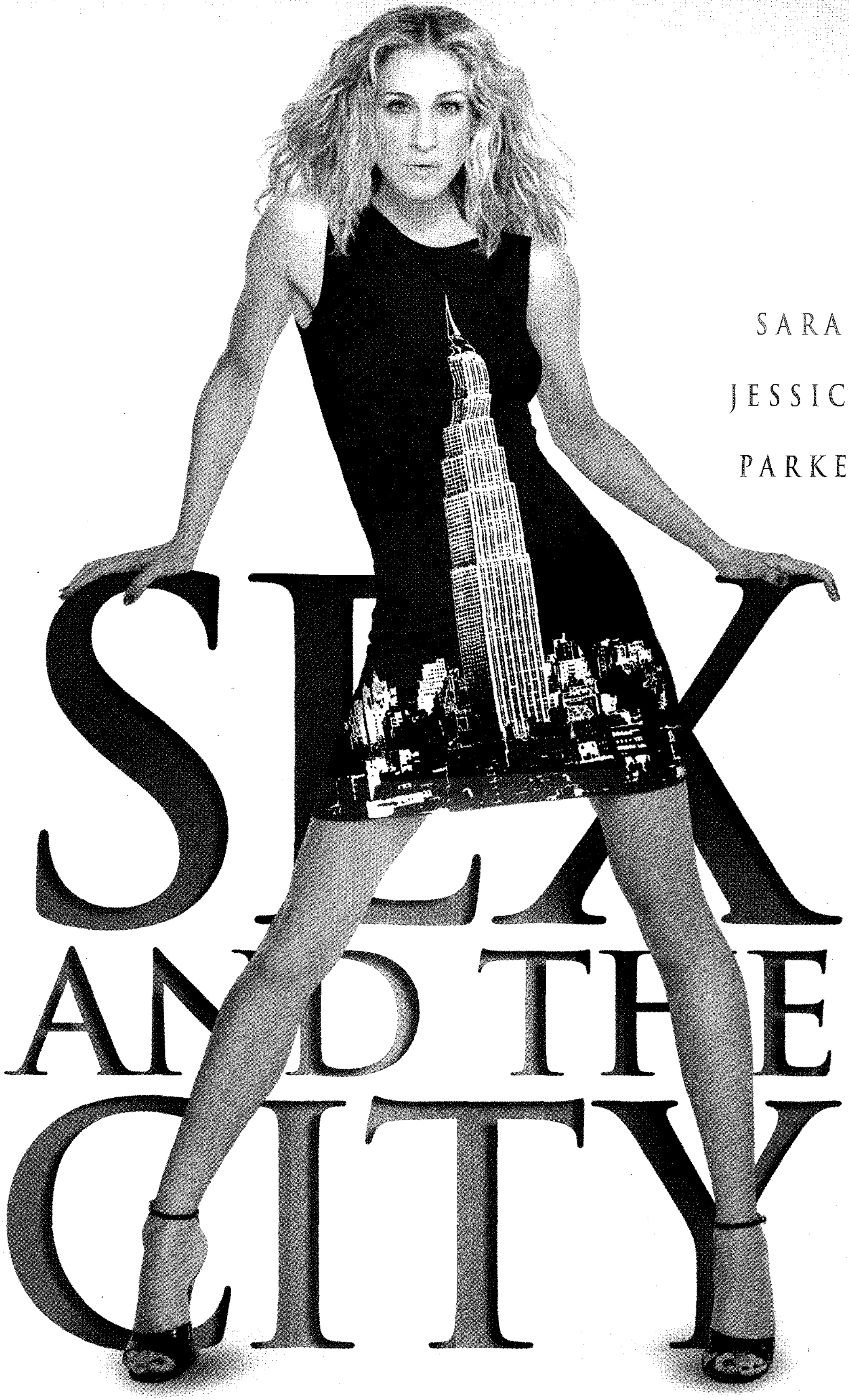

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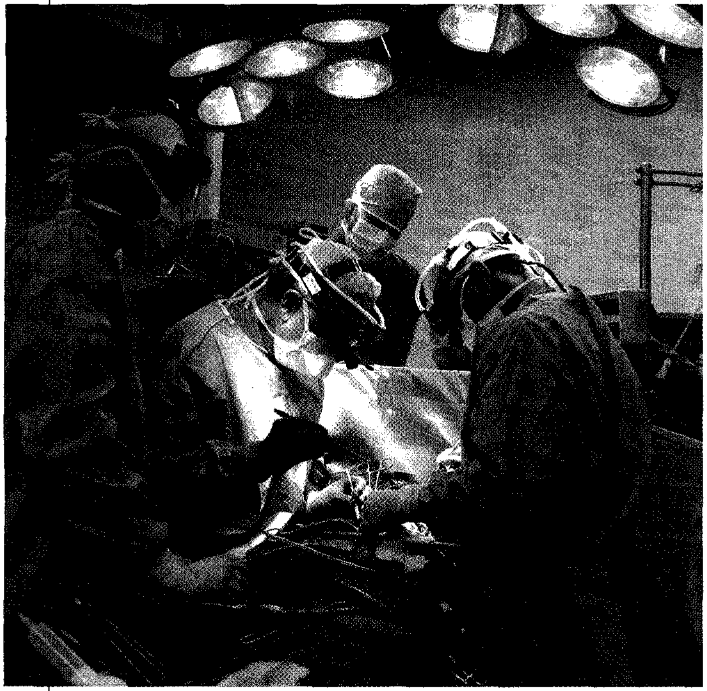
"Had the person who'd mucked around inside my brain really been the best person for the job?" STEVE FISHMAN, PAGE 35



35 Sure, the best doctors in the world are here in the New York area. But who are they, and how do you find the one you need? You might ask other doctors—but we've already done that for you. Starting with a pool of more than 15,000 physicians nominated by their peers, the list was culled, cross-checked, and whittled to 1,500, organized by specialty. This year we've also spotlighted specialists in MS, asthma, prostate-cancer aftercare, and Lyme disease. And once again we present a Hall of Fame: eleven physicians whose work exemplifies the medical profession's ideal, whether they're restoring hearing to the profoundly deaf, giving hope to HIV-infected addicts—or repairing David Letterman's heart.

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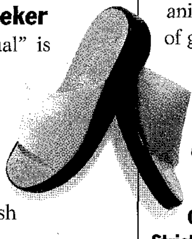

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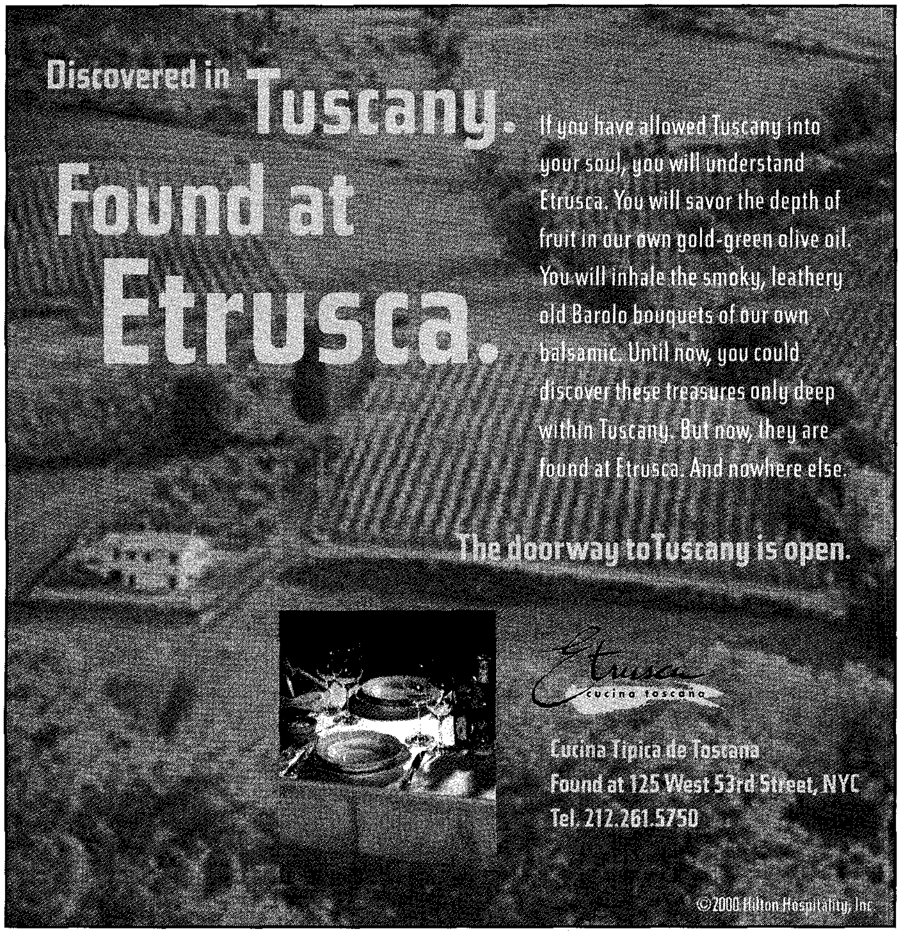

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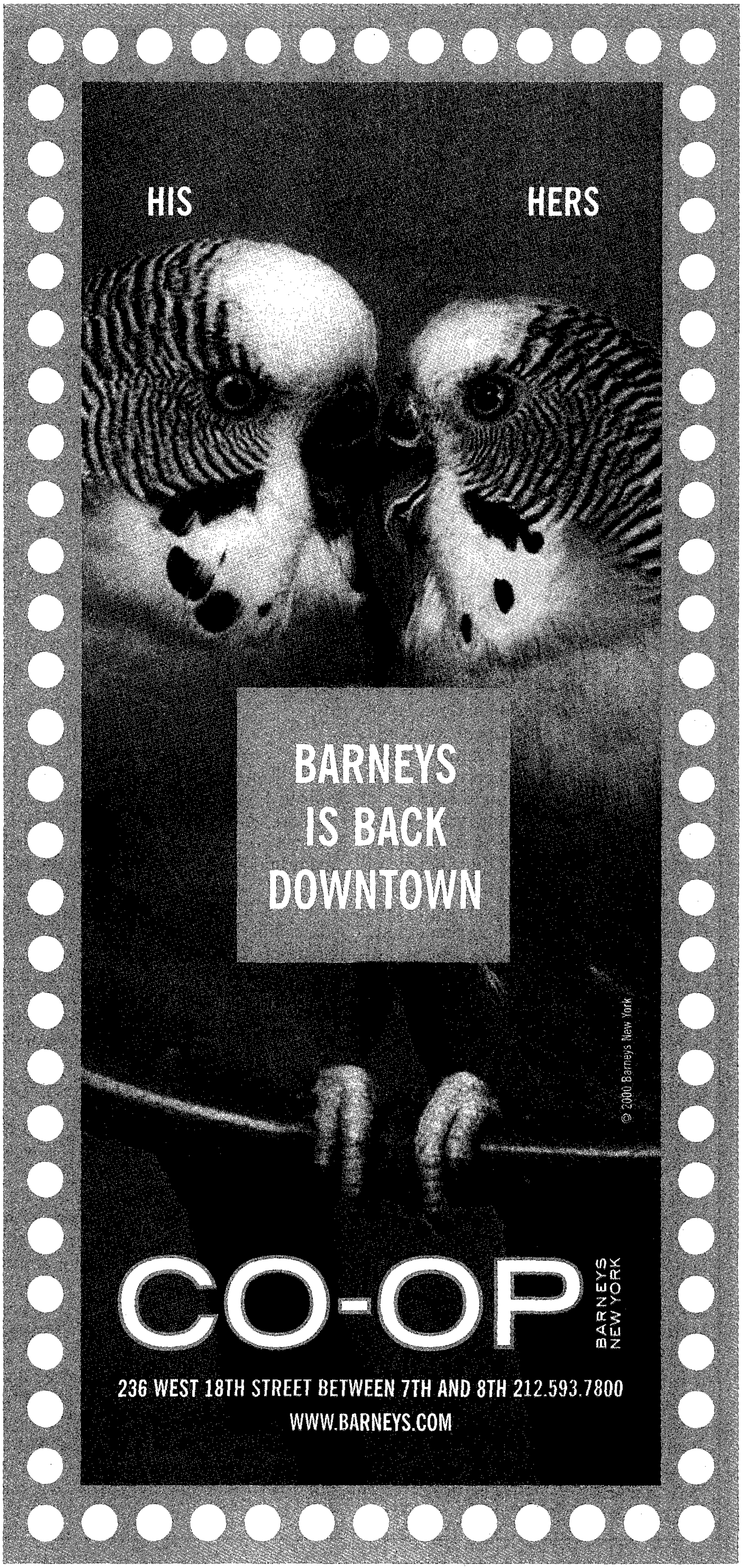

LETTERS JUNE 5, 2000

Rx for Profit

Is the marketing of pharmaceuticals that much different from selling cars, insurance, or stocks? Forest Labs' CEO doesn't think so, and he's not alone.

IT JUST ISN'T TRUE THAT ALL SSRI'S ARE the same ["Inside the Happiness Business," by David D. Kirkpatrick, May 15]. The similarities may exceed the differences, as they do for members of the same species, but the differences that do exist are such that some patients respond better to one than to another. And these differences can be generalized when they are supported by solid data and experience. Real data supports the claim that Celexa has a very favorable side-effect profile and minimal potential for interaction with other drugs. That is what underlies its success in the market, not the noise we make.

It is probably true that in a vigorous capitalist economy, companies may spend what seems to be too much money on promoting their products, but that is unavoidable in an intensely competitive society. Pharmaceutical companies are no different from automobile manufacturers, movie producers, insurance salesmen, securities underwriters, or anyone else. Except that what we can say about our products is strictly regulated by the FDA, and our audience is by far more sophisticated than are most consumers. Our products do a great deal of good. They relieve pain, cure illness and infirmity, prolong life, and often make people happier. Without active promotion, those benefits would not be enjoyed by many people.

And finally, I must explain to your readers that the flower I am holding in my hand in the rather odd photograph that accompanies the article is part of our ad campaign, and that it represents the hope of recovery from depression.

Howard Solomon
Chairman and CEO, Forest Laboratories
MANHATTAN

I HAVE MANAGED A PSYCHIATRIST'S OFFICE for some time. We have patients with limited prescription coverage or no prescription coverage. Supplying a patient with free samples of a medication is often the only way to get these drugs to them. So when drug reps visit, I usually allow them to see the doctor. But my office policy changed when Forest launched Celexa. It was unbelievable: I saw a different rep every week. I finally had one of the reps call headquarters to reduce the visits to one rep, once a month. Meanwhile, other companies started co-repping to combat Forest. We always have patients waiting, and my time was not being used effectively because I was trying to get rid of reps who are trained not to take no for an answer. As recently as six weeks ago, a new Celexa rep stopped in to introduce himself. Nothing I said seemed to sink in until I told him he would make a wonderful used-car salesman. Bingo: I have seen only the "appointed" Celexa rep since.

Patty Quirk
PATCHOGUE, N.Y.

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AS A PHYSICIAN I WAS BOTH OFFENDED AND appalled by David D. Kirpatrick's article. It is no secret that "drug reps" are in the business of courting our support for their medications. Yes, they occasionally take us out for a meal. This is no different from what goes on in any other industry. To insinuate that we are writing inappropriate prescriptions is outrageous. Many times the choice between two medications is like choosing between two colas. Personal relationships influence those decisions. The final joke, however, is on the patients. Your insurance company is more likely to dictate which drug you receive than your doctor is.

Edward M. Riegel, M.D.
WOODBURY, N.Y.

I WAS SO ANGRY I COULD BARELY GET through your cover story "Inside the Happiness Business." As a woman who has struggled with depression for almost five years and taken Paxil for three, I know all too well that doctors who prescribe these drugs often do it haphazardly and without sufficient regard to their side effects. When I tried to quit Paxil early this year, I became so ill (migraines, dizziness, nausea, exhaustion) that I missed almost two weeks of work. Though I told my doctor I had recently gone off the drug, she assumed I had mono, or vertigo, or anemia. Even the psychopharmacologist who monitored my dose decline dismissed my claims that I was going through withdrawal; she simply took out her pen (with the brand name PAXIL written on the side—I guess she doesn't need to buy her own office supplies) and wrote me another prescription.

Name Withheld
MANHATTAN

BEING A WRITER, MR. KIRKPATRICK IS probably far removed from the business end of magazine publishing. But if he were to experience it firsthand, he would see practices that are fundamental to consultative selling and relationship-building: terrible events like entertaining big advertisers with lunches at Peter Luger, showering advertisers with Knicks or Rangers tickets, private parties at museums. This is how business is done in the United States. Slight differences in demographics and small increases in readership are touted. All with the intention of showing why one magazine is better to advertise in than another. Mr. Kirkpatrick, in his distorted liberal view, forgets that everything in this country is aggressively marketed, including *New York* Magazine ad space. If it weren't, Mr. Kirkpatrick might not have his liberal platform from which to spew his disdain for American business.

Robert Meehan
DANBURY, CONN.

THE FACT THAT DRUG COMPANIES PROMOTE their products is hardly news, and anyone who thought they didn't is especially naïve. Rather than wonder if promotional efforts are successful (mostly, they are), one might want to contemplate a larger issue—the drug companies' medicalizing common problems so as to market a treatment. This is particularly the case in the psychiatric field—what on earth is "generalized anxiety disorder" except an opportunity to prescribe as many happy pills as possible? Is there another reason why a placebo might so often be as effective as a prescription drug, except that maybe the condition didn't require drug treatment in the first place?

Wesley Blount
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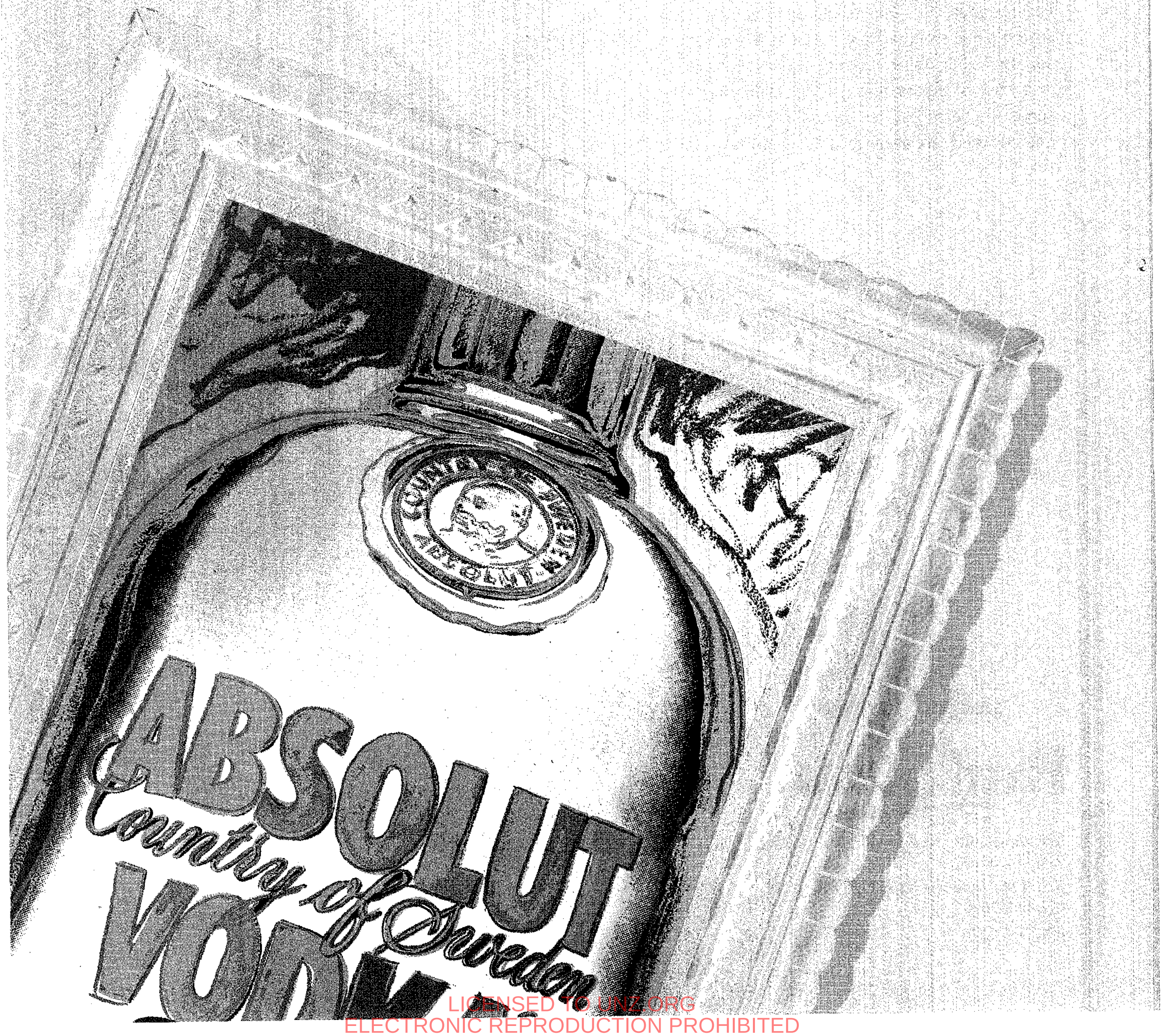
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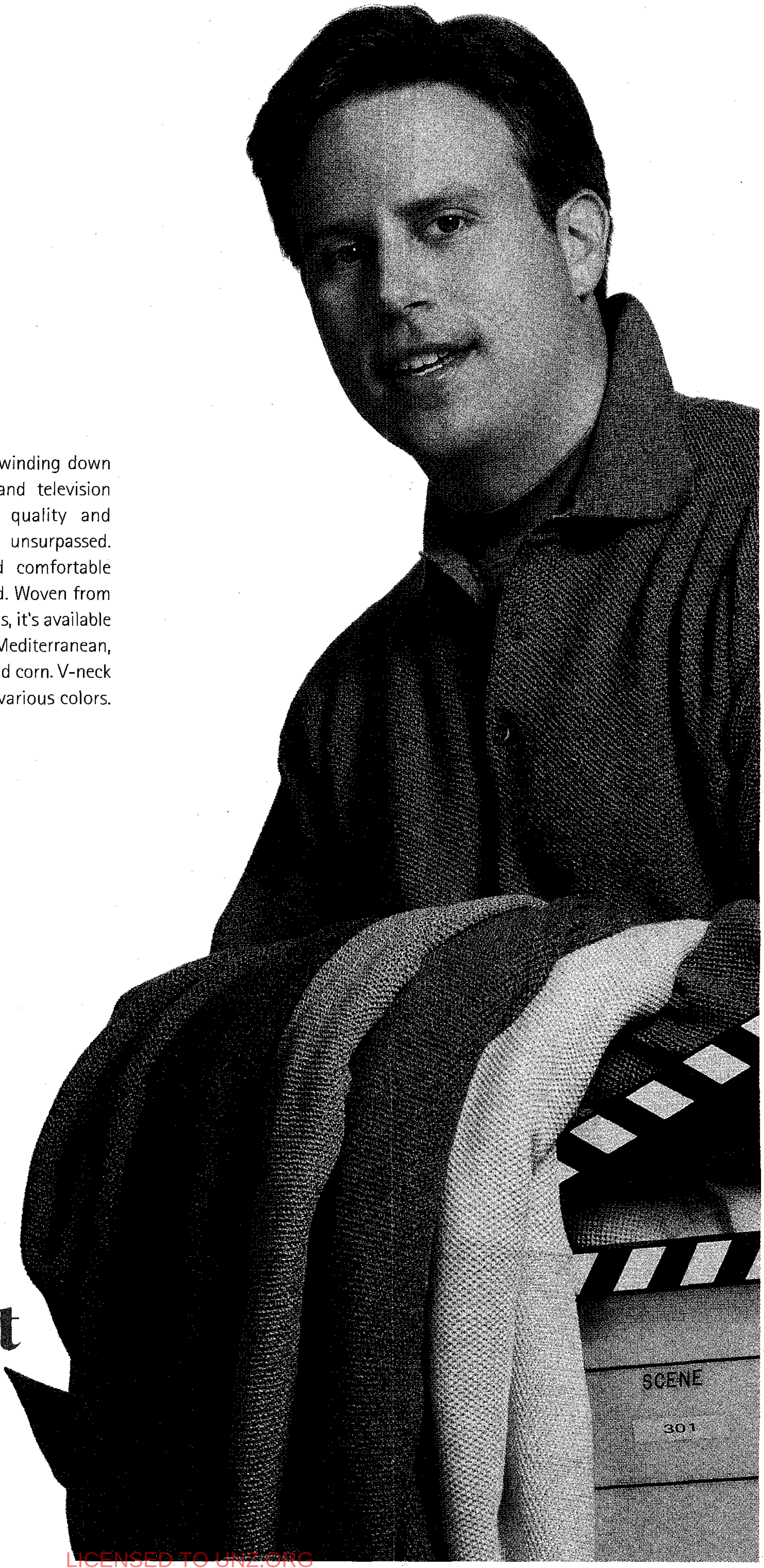


BY BETH LANDMAN KEIL AND IAN SPIEGELMAN

INTELLIGENCER

FEKKAI AND JOHNSON: LIVING THE PENTHOUSE LIFE

Not since **Jon Peters** shacked up with **Barbra Streisand** has a hairdresser lived so well. According to real-estate sources, stylist-to-the-stars **Frédéric Fekkai**'s rumored fiancée, pharmaceutical heiress **Libet Johnson**, has just purchased producer **Keith Barish**'s fifty-first-floor spread at Trump International Hotel & Tower for more than $22 million. Johnson sold her River House duplex to financial whiz **Lynn Forester** last month for around $12 million, but she already owns three penthouses in Trump's Central Park West building. Barish, who paid a mere $7 million for the apartment just over two years ago, invested in an Internet venture when he left Planet Hollywood last year, and has decided he'd rather live downtown. "He wants to move somewhere hipper," says the source. With the $15 million he just made on that little turnover, finding chic downtown digs should be no problem.

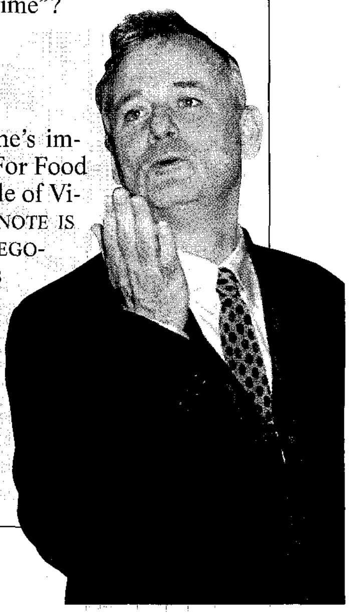
BLOOMBERG SPOILS A&P'S APPETITE

Bloomberg Radio isn't afraid to take a stand on the crucial issue of upscale grocery shopping—sponsors be damned. The A&P-owned supermarket franchise Food Emporium was a proud sponsor of the station's traffic reports, with spots airing six times a day, until one of Bloomberg's broadcasters scoffed at the chain's attempt to become a bit more tony. When **Peter Elliot**, host of Bloomberg's "Executive Dining Guide," got a load of the new Food Emporium in the posh Bridge Market Tower, he was unimpressed. "Just because you put an everyday grocery store in an upscale area does not keep it from being an everyday grocery store," Elliot told listeners. He then added, "Food Emporium will not become another Balducci's just by being located in Sutton Place." Understandably unhappy supermarket suits quickly fired off a memo stating that they would no longer be advertising with Bloomberg. "That's their prerogative," says a Bloomberg spokeswoman. "When [Elliot] does a piece, he doesn't do it with advertiser consideration, obviously." A call to A&P was not returned.

SNAPPLE MARKED FOR CYBER WAR

Score one more for the little man: Yet another disgruntled consumer has discovered that the Internet is a great way to get a corporation's attention. When one Snapple drinker in Manhattan discovered an *anomalous white glob in his* Diet White Grape earlier this month, he quickly set up grossnapple.com to share his experience—and close-up photos of the offending blob—with other thirsty consumers. The Webmaster, who wishes to remain anonymous, says his site is a public service intended to force Snapple to print sell-by dates on every label. As it is, the age of the usually tasty beverages is revealed by codes on the bottles that only retailers can decipher. But grossnapple.com claims it has obtained a code key and will provide anxious iced-tea fanatics with the sell-by date of any bottle in question. According to the site, one Queens man has already been saved from downing a Snapple that was six months past its prime. "Perhaps the problems are more widespread than we originally thought," the report reads. A Snapple spokesman insists that the date codes have more to do with "the quality of taste" than with "health or safety" and adds, "Snapple distributors and retailers are advised to routinely rotate product." The flack also points out that his company offered to analyze the Webster's drink, but he refused to allow it. The Webmaster contends that the company required him to put his questionable cocktail into Snapple's hands with no assurance of getting it back. Meanwhile, the site has been translated into Spanish. How do you say, "Too much free time"?

BILL MURRAY'S *FAUX*-DOUGH OP

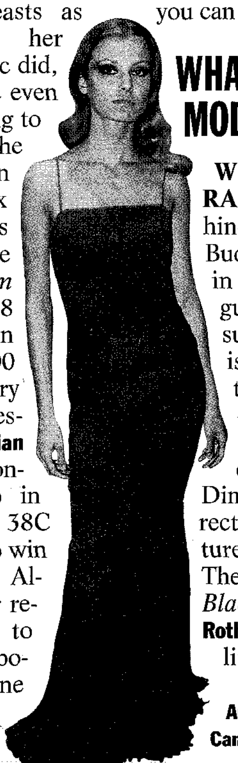


Bill Murray is giving his Hollywood money away, but not everyone's impressed. Recently, the *Hamlet* star was spotted in Nancy's Wines For Food on the Upper West Side, where he pretended to pay for a $15 bottle of Vino Nobile with fake movie money. Each of Bill's bills read THIS NOTE IS NOT VALID. IT IS FOR USE IN MOTION PICTURES ONLY AND IS NOT NEGOTIABLE. "I told him he'd have to clear it with the owner," reports the store's operations manager, **Wayne Centabar**, which prompted Murray to break out some real dough. But the impatient woman on line behind him didn't feel like waiting out a bogus barter session. "I didn't know it was *him,*" she recalls sheepishly. "So I told him I was in a hurry." The actor's response to her? "Here, this will help," he said, handing her a fake $10 bill. Murray could not be reached for comment.

Photographs: top, Mitch Gerber/Corbis; bottom, Robin Platzer/Twin Images.

BETTY THOMAS TAKES ON A PAIR

Private Parts director **Betty Thomas**'s next project will feature buxom breasts as prominently as her **Howard Stern** biopic did, but it looks to be even weirder. According to a source close to the deal, Thomas is in talks with Fox Searchlight Films to helm a movie based on *Maxim* magazine's 1998 article "The Man With the $100,000 Breasts." The story detailed the escapades of **Brian Zembic**, a professional gambler who in 1996 got size 38C breast implants to win a $100,000 bet. Although the wager required Zembic to keep his heaving bosom for just one year, the gambling man never ended up getting rid of the implants, claiming they enhanced his sex life. In another freakish episode, Zembic spent 30 days in a bathroom to win $14,000. Nice work, if you can get it.



Aurelie Claudel: Cannes her dog walk?

WHASSUP?; MODEL'S PUPSET

WHASSUP AT MIRAMAX: The man behind those popular Budweiser commercials in which a group of guys scream "Whassup!?" at one another is taking his talents to the big screen. Director **Charles Stone III** has just signed a deal with Miramax's Dimension Films to direct his first motion picture, titled *Paid in Full.* The movie, produced by *Black and White*'s **Ron Rotholz**, won't be a funny little number like Stone's beer ads. It's a gritty true-crime drama about the rise of a Harlem drug kingpin in the mid-eighties, set to go into production in July. No word yet about the director of those Budweiser frog spots.

PIECE OF THE ROCK: You don't have to be a Backstreet Boy to get caught up in a little merchandising madness. Rockefeller Center's owners (who put the twelve-building property up for sale last week) have signed a deal with Silverstone Imports to license images of the plaza—including the Christmas tree—for seasonal giftware and ornaments. Retailers including Saks Fifth Avenue and the NBC store will peddle glass Christmas-tree replicas and ornaments featuring scenes such as the Rockefeller Center skating rink. Could a plush Prometheus be far behind?

MAN BREAKS DOG: The most fragile member of the Victoria's Secret delegation to Cannes did not escape the media circus unscathed. Shortly after the gang of lingerie models arrived in France for their Fashion 2000 show, mannequins **Aurelie Claudel**, **Daniela Pestova**, **Tyra Banks**, and **Heidi Klum** were mobbed by a frantic crowd of paparazzi. While the willowy Claudel managed to get away without injury, she dropped her three-pound Pomeranian in the rush and the poor thing broke a tiny leg. The canine, Minosh, spent the rest of the film festival in a smart yellow cast. Now *everybody* will want one.

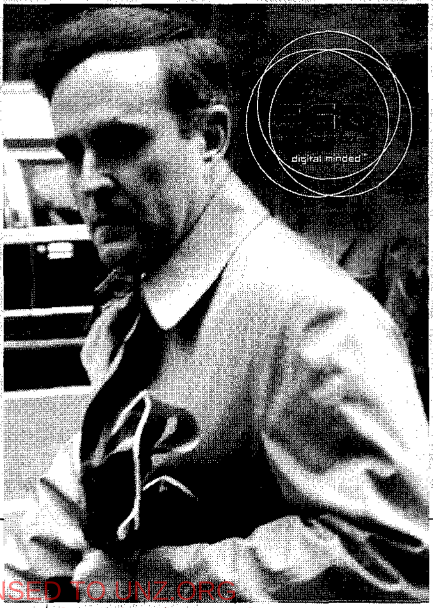
Additional reporting by Brooke Gosin and Suny Sehgal.

BETTE MIDLER'S PARK EATS

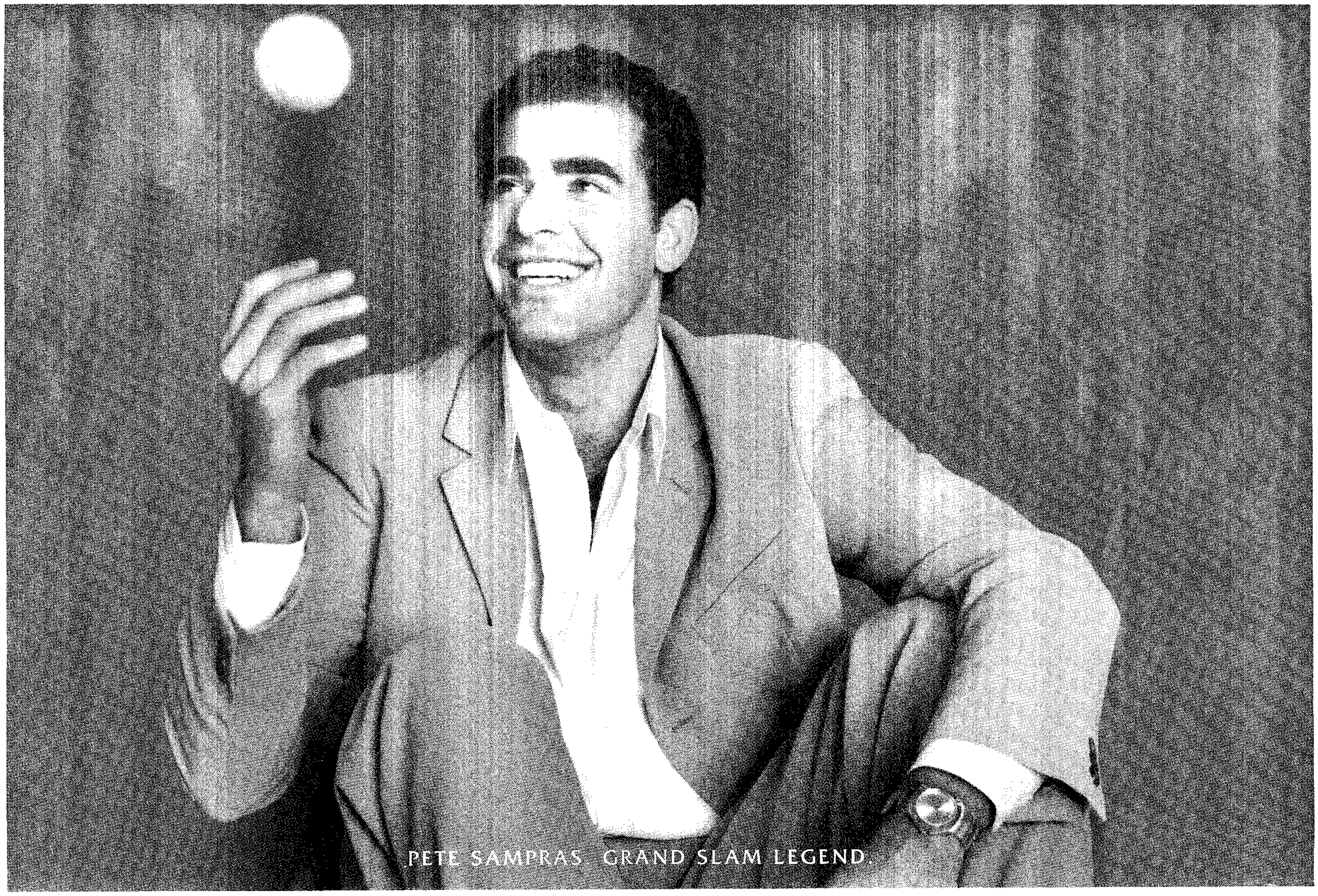
The often-outrageous **Bette Midler** is looking to pursue some tasteful ventures. The Divine Miss M is helping her park-loving buddies in the New York Restoration Project open a restaurant. The not-for-profit group—which the singer-actress launched in 1995—is turning an old concession stand into a lavish café at its first successful cleanup site in Fort Tryon Park, near the Cloisters. Profits from the eatery will go toward park maintenance. "It's a wonderful moment in the history of parks," gushes group president **Joseph Pupello**. **Douglas Rodriguez**, the Latin culinary pioneer (owner-chef of Peruvian hot spot Chicama), has been helping the star and her crew get cooking. Midler will be whipping up more than just seviche—this fall she's starring in her own CBS sitcom, which the network is hoping will be Wednesday's final answer to the **Regis** ratings dynamo *Who Wants to Be a Millionaire.*

SIMMONS RAPS RUDY IN AD CAMPAIGN

Now that we can no longer look forward to seeing **Rudy Giuliani** on campaign spots, the mayor's mug will be gracing a different round of promotions. A particularly unflattering shot of Giuliani will appear on the print ads for rap mogul **Russell Simmons**'s new Website, 360HipHop.com, which a press release describes as "a voice for the urban community and . . . a forum for real social change." On the left side of the ad are four hip-looking twentysomethings—each representing a different ethnicity—along with the caption I AM HIP-HOP. Opposite those with-it folks is a hunched-over, grimacing Giuliani (complete with powerhouse comb-over), looking positively Nixonian and slapped with the motto I AM NOT HIP-HOP. Simmons tells us, "Hip-hop people wouldn't lock up homeless people. They believe in freedom of expression. They're compassionate. They talk about education." And the Def Jam Records founder doesn't believe the ads should irk the mayor a bit: "He should be happy about it. He should look at this and think, 'Great! I'm *not* hip-hop.' " But isn't Simmons worried about getting into a tussle with the famously litigious mayor (who declined to comment)? "Maybe he'll sue me," says Simmons. "That could be good, though." You know, it just might be.



Photograph: top, Patrick McMullan.


PETE SAMPRAS. GRAND SLAM LEGEND.

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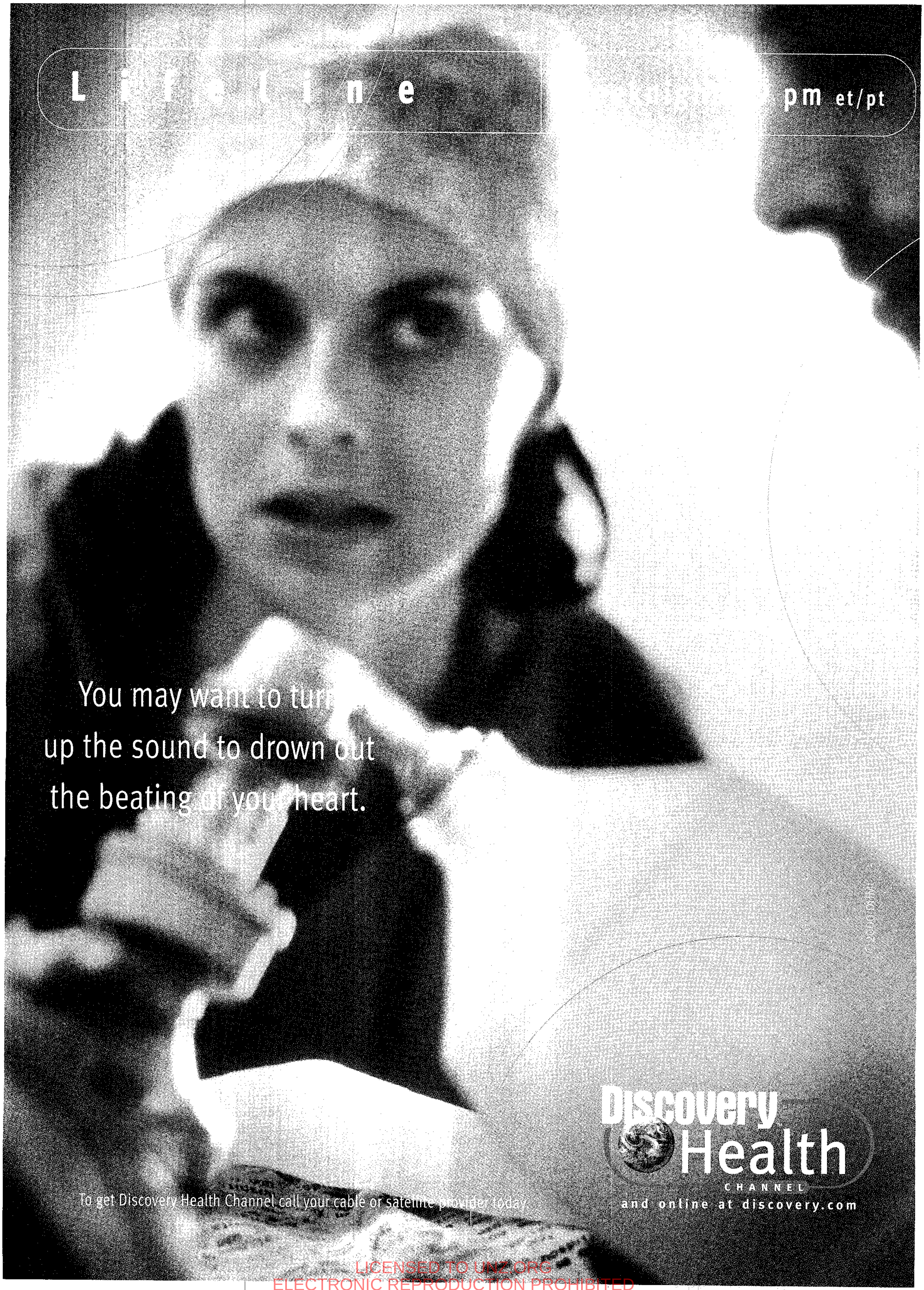
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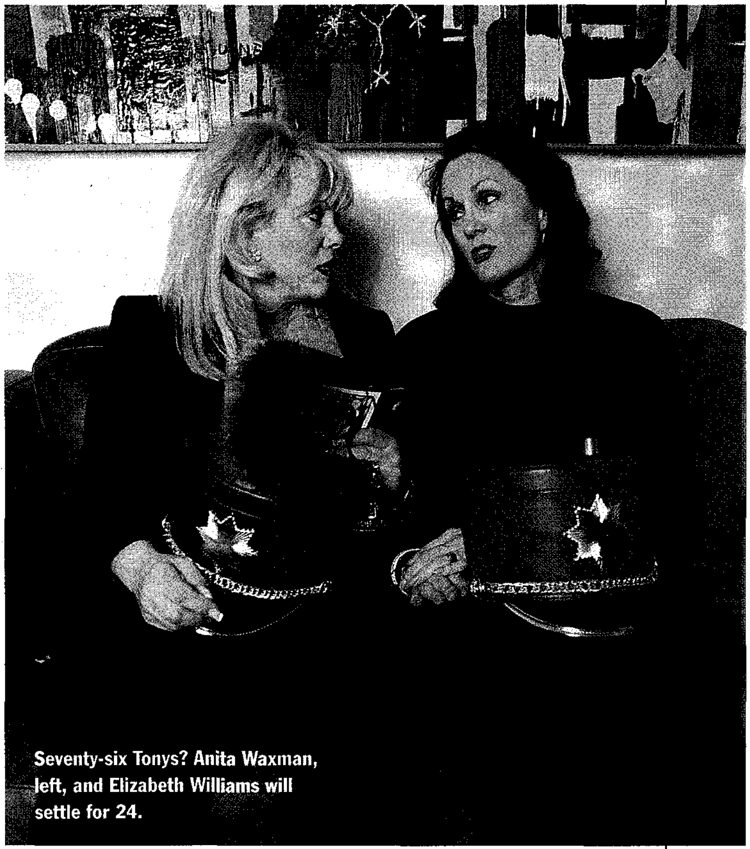
AS SOON AS DUSK FALLS, BROADWAY BURSTS INTO A SCINTILLATION—*ODETTE KEUN*

GOTHAM

Show Girls

A female producing team scores 24 Tony nominations. Curtain call to follow.


Seventy-six Tonys? Anita Waxman, left, and Elizabeth Williams will settle for 24.

SO WHERE DOES THE money come from? "I can't tell you whether it's their husbands' or their ex-husbands'," says one Broadway producer. "I have a hunch Anita has more money than Elizabeth—but I don't *know* that," muses another. Offers a third, "I think Anita's husband invented the CAT scan or something. But with either of them, money is no object. I think."

Would it surprise anyone to learn that Anita Waxman made her millions all by herself? Or that her husband—who invented the ultrasound, by the way—doesn't put a penny into her shows? Or that her partner, Elizabeth Williams, was an academic before she became a producer?

Broadway is proving to be less of a boys' club these days than it was in the David Merrick era, and this season, Waxman and Williams rivaled powerhouses like the Dodgers, Barry and Fran Weissler, and, yes, Disney. The pair, who first partnered in 1998 on *A Night in November, Electra,* and the Studio 54 *Cabaret,* helped to mount five shows this year, probably a record for female producers. And all five were critical smashes—probably a record for *any* producer. *The Real Thing, The Music Man, A Moon for the Misbegotten,* and *The Wild Party* are nominated for a collective 24 Tony awards; Off Broadway's *The Waverly Gallery* garnered a host of awards for 81-year-old star Eileen Heckart, who will receive a special lifetime-achievement Tony at the June 4 awards ceremony.

The producers are a study in opposites. The Arkansas-born Williams, tall and quietly composed, holds a Ph.D. in art history and archaeology; Waxman, petite and invariably sunny, grew up in California and didn't go to college until a few years ago. "I come from nothing," Waxman says cheerfully. She fell in love with theater by attending studio tapings of *I Love Lucy,* and made her first big money—$1,100—as a contestant on *Hollywood Squares* before starting the country's first biotech headhunting firm out of her house in the seventies. Business boomed and she became a venture capitalist, then dropped everything to apprentice for two British producers—and tapped her old contacts for her new ventures. "A lot of people made a lot of money with me back then," says Waxman. "Those are the people I go to now to invest in theater." ➤

POLITICS Campaign-Trail Traffic Report

Five Sunday gabfests, tying mark shared by our own Rudy and Monica's Mr. Ginsburg. Perhaps a dubious distinction, but charm offensive worked. Still, if we see the adjective *boyish* one more time . . . ●

Hey, Rick, what's a MetroCard cost? "I think it's about $3." You think? About? Better do your homework toot-suite, son, before someone asks you to spell Skaneateles. ○

Rudy: Hour-long bravura farewell, uncoached and unscripted. Hillary: Two-minute prepared statement! Getting to where she can't say "Good morning" without someone writing it for her. ●

Started out slow on Lazio: Son-of-Newt attack line was old news. Found footing with gun registration, GOP tax cuts, and Buchanan–Independent Party link. Pitchfork Pat and Right-Wing Rick! ●

Photographs: top, Luke Hoverman; bottom, Richard B. Levine (2). Illustration by Ingo Fast.

Producers *continued from page 15*

Williams helped produce *Into the Woods, The Secret Garden,* and *Crazy for You* but had a few quiet years before meeting Waxman, who was specializing in straight plays like *Mrs. Klein* and *The Young Man From Atlanta.* They made overtures to the Donmar Warehouse, the experimental London theater that's home to *American Beauty* director Sam Mendes, and scored a first-look deal. At the Tonys, they'll be especially rooting for the Donmar's *Real Thing* revival (on their other Broadway shows, they were investors rather than active producers). "Donmar does magnificent work," says an envious Fran Weissler. "As far as I'm concerned, I wish I could just transfer everything Donmar does."

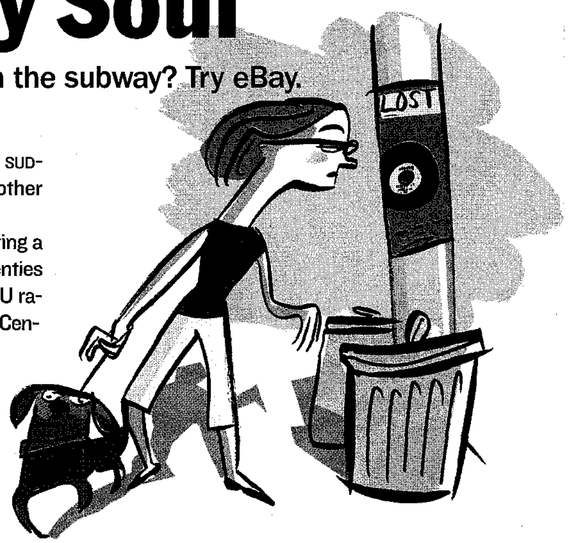
Next season, Waxman and Williams are attached to *The Visit* with Angela Lansbury, *Sweet Smell of Success* with John Lithgow (which will try out at San Diego's La Jolla Playhouse), and the Donmar's *Orpheus Descending* with Helen Mirren, plus a Mendes production to be announced. Offstage, Waxman has recruited Williams to sit on the board of her charitable foundation, which has started an orphanage in Moscow. They consider it another phase of the partnership, the next stage in a healthy co-dependency: Williams affectionately calls Waxman "the Little Tornado," while Waxman counters, "Elizabeth is the elegant, intelligent one. Whenever I find a big word I could never use, I call it an Elizabeth word."

Their sun-drenched office, a few doors down from Sardi's, has become a place of employment for six female staff members—no males. "We've been told we had better get a man in here," Williams says, "or we'll have a class-action suit." ROBERT KOLKER

MUSIC

I Lost My Soul

What becomes of records left on the subway? Try eBay.



IT HAPPENS NEARLY EVERY DAY NOW: A WINCE AND A SUDden squeeze in the kishkes as I remember another lost record.

A few Fridays ago, I took the Q train to work, toting a box that held dozens of late-sixties and early-seventies 45-rpm funk singles I intended to play on my WFMU radio show that evening. When I got off at Rockefeller Center, I left it on the seat. Next came all the desperate, futile acts you would expect from an obsessed collector who'd just lost a precious chunk of his collection: Pounding on the token-booth glass and screaming at a bored, shrugging clerk. Uncontrollable weeping. A strained conversation with a dispatcher at the end of the Q line. A frantic heads-up to every local record store that buys vinyl. Daily calls to the lost and found. Flyers promising extravagant rewards. Heightened self-loathing.

Now, by *funk,* I don't mean Sly and the Family Stone or Funkadelic; they're about as important to me as Liberace. No, I'm talking about Big Al and the Star Treks, the Sticks of Dynamite, U.S. Warren and the Genghis Pea—forgotten acts that recorded for tiny labels in places like Greensboro, North Carolina. Think the guys in *High Fidelity* are nutty obscurantists? Trust me: They've never heard of *my* records.

Hardly anyone has a record player these days, or even knows what a 45 is. Whoever found my records—did he throw them away? Is he using them as gaudy mismatched coasters? Or will he sell them on eBay, at which I now stare bug-eyed for large parts of the day? (I'm sneaking peeks as I write this.) In just the past few months, eBay has completely changed the nature of obscure-funk-45 collecting. Instead of blindly mailing in a bid to a dealer who's auctioning off a record I need, then waiting days or weeks to hear whether I've won—standard practice in record-collectordom for years—I can keep up-to-the-second tabs on the gamesmanship of my rivals (they're all here: Yves from Switzerland, Ian from England, Marcus and Josh from California, Glenn and Jeff and Georges from Brooklyn) and furiously try to outbid them in the last few seconds of an online auction as it ends before my eyes. We compete in paranoia, too, changing user names (it doesn't help, Ian!) and bookmarking one another's current-bids screens in case something slips by our own notice. As more and more good records show up on eBay daily, is there a chance I'll find my beloved "Popcorn Push Push" by Ernest Van Treose and the McDaniel Mary Street Band for less than $75—and, more important, that I can thwart Yusuke from Japan?

MATT WEINGARDEN

DESIGN

Have You Seen This Graphic Artist?

Tibor Kalman's last project arrives via a new medium—milk cartons.

DOES THIS SMELL OKAY TO YOU? EVEN IF THAT HALF-gallon of milk in your fridge isn't past its sell-by date, it may be tainted with gently subversive aesthetics. This month, a million cartons of Parmalat milk will carry a blurry image of a smiling, slightly nerdy-looking guy, the designer Tibor Kalman, who died last year of lymphoma. Around the picture appears the declaration TIBOR SAYS EVERYTHING IS AN EXPERIMENT. It's a tribute to him by Creative Time, the "public art" group that puts on those D.J. events under the Manhattan Bridge and projected a big video of New Yorkers onto the side of 2 Columbus Circle last month. "Tibor was on our board of directors," says Creative Time executive director Anne Pasternak. "When he was dying, he called me into his office, and I asked, 'Is there anything you always wanted to do? Maybe we can do it together.' " Kalman, who'd made a career on his ads for Barnes & Noble and was editor-in-chief of Benetton's *Colors* magazine, wanted to create an "un-advertising" campaign by posting his cryptic, anti-corporate sayings—his "Tiborisms"—on billboards. That idea was way too expensive for Creative Time, but a million milk-carton sides cost only about $7,500. (Originally, CT wanted MONEY ISN'T EVERYTHING, but Parmalat, a $6 billion company, said no.) The New Museum helped pay for the ads, which also promote its current "Tiborocity" retrospective. That's right—even from the Great Beyond, Kalman, a master of publicity as well as of design, knows how to milk it.

CARL SWANSON

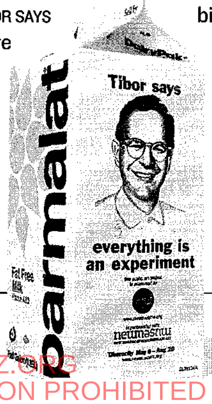
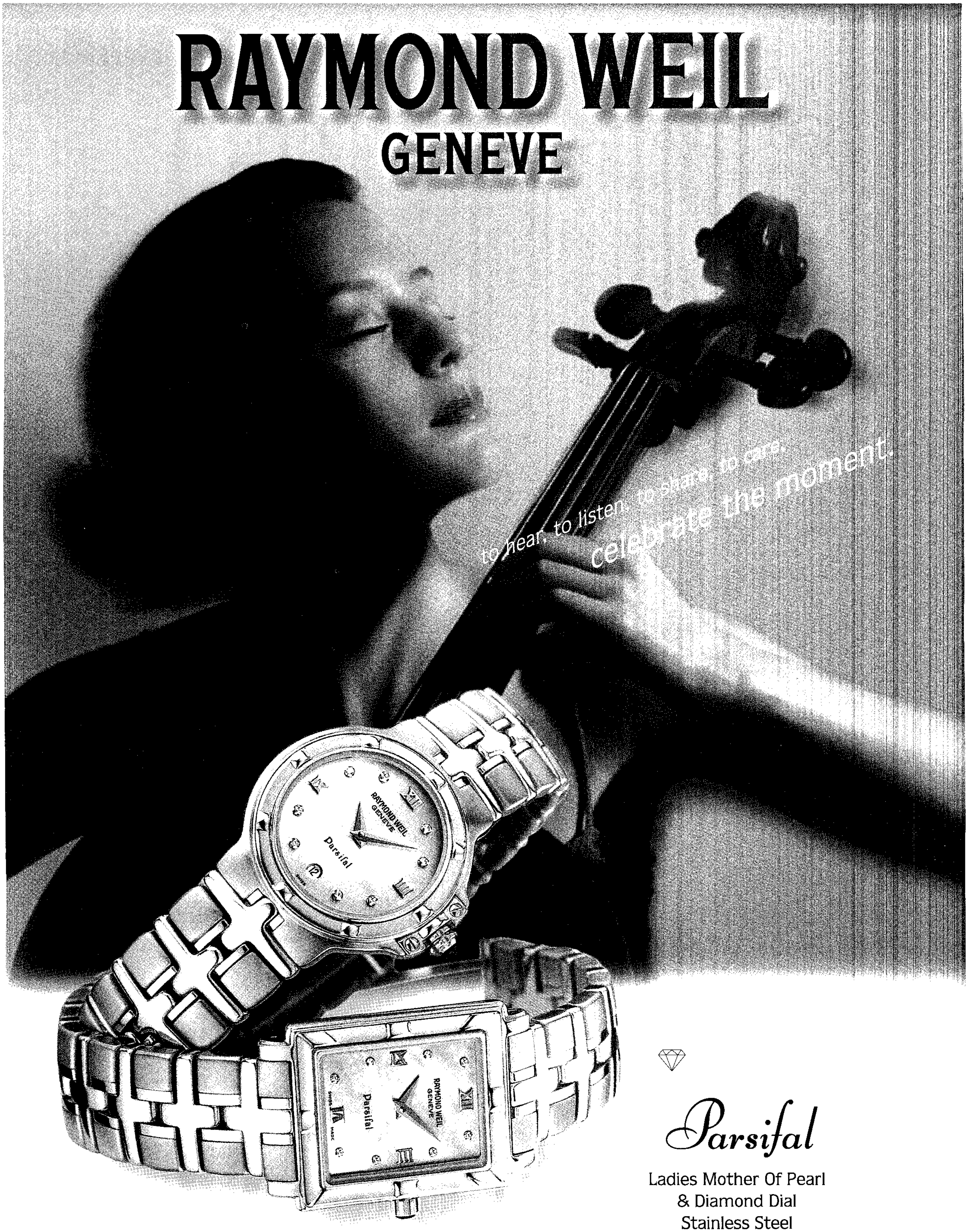


Illustration by Tom Bachtell. Photograph by Michael Kraus.

RAYMOND WEIL
GENEVE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celebrate the moment.
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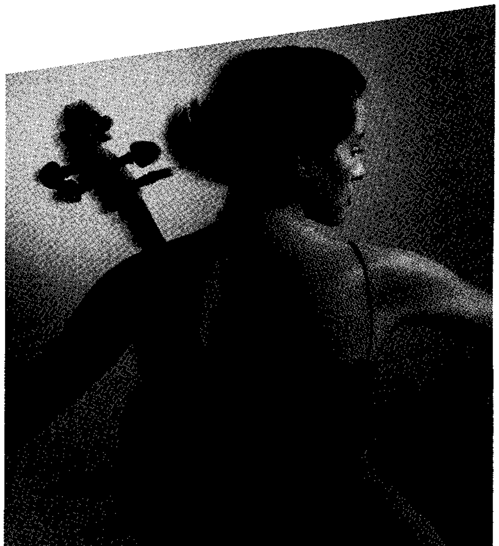

to hear, to listen, to share, to care,
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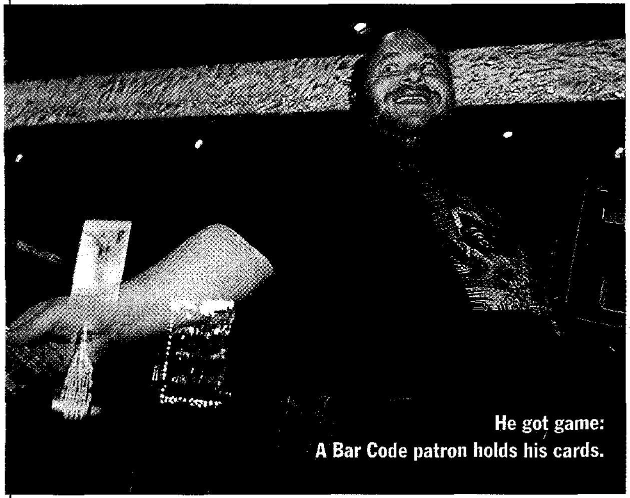
NIGHTLIFE

Games People Play

Times Square's new arcade is friendly, bright, and open all night. And after midnight, House of the Dead 2 is Make-out City.

HERE'S WHO SHOWED UP AT THE MAY 9 gala opening party of Bar Code, Times Square's new 24-hour arcade-nightclub: Britney Spears, Mark Ronson, and Carson Daly. Here's who showed up on a recent, drizzly Friday night: a bloodthirsty prom date, three MTA track workers just off the graveyard shift, and—purely to see who plays midnight pinball in the Playstation era—me. Ten hours and $165 worth of Tekken Tag and Crazy Taxi later, this is what I had seen.



He got game: A Bar Code patron holds his cards.

11:55 P.M.: Passing under the bright-blue neon bar-code sign, I ride the escalator up to the second floor. The bouncer stops me, saying, "No sneakers." Sure enough, a sign reads DRESS CODE ENFORCED. The South Park pinball machine requires loafers? "Sorry," he says. I flash my press I.D.

1:30 A.M.: Bar Code has two floors—a "Galactic Circus" for the under-21 set and a bar decorated in a style that might be best described as "high IPO." Amid the banquettes and blue-neon-rimmed pool tables, a veritable Benetton ad of New Yorkers take aim at aliens and nod their heads to "No Scrubs," barely audible over video-game gunshots and a D.J. shouting along with the chorus. "All right," he yells, "I'll give a $10 game card to the first woman who takes her bra off."

1:32 A.M.: "Okay, I'll give you *two* $10 cards."

1:33 A.M.: "All right, you can take off your bra *or* show me your thong."

2:25 A.M.: Inside the sit-down Lost World: Jurassic Park game, a tough chick with a nose ring blasts away at "Female T-Rex," shrieking, "Die! Bitch! Die!"

3:15 A.M.: Under the black curtains at the sides of the House of the Dead 2 pod, two pairs of entwined legs are grinding against each other. Flanked by two plastic guns and two Heinekens, a woman straddles her date, licking his neck as corpses explode in gruesome constellations of green pus and red blood on the screen behind them.

3:25 A.M.: Six teenage couples in tuxedos and satin dresses run into Galactic Circus, fresh from the St. Joseph High School prom. "It was either here or a diner," one of them laments. "We don't have fake I.D.'s."

3:35 A.M.: Like a debutante in *Class of Nuke 'Em High*, a sequined senior blasts away at terrorists on Time Crisis. When the screen flashes CONTINUE?, she screams at her date, "Gimme two more dollars!"

4:25 A.M.: In the bar's men's bathroom, three guys dressed in FUBU and Avirex are smoking a joint. "Yo," one boasts, "I got bitches that make 2G a night."

5:10 A.M.: Another hour, another couple: Is House of the Dead 2 the Chevy backseat of the new century?

5:30 A.M.: A man standing by a pool table tells me, "I can't talk wit' you—I'm supposed to be at work."

6:10 A.M.: A guy who says he's a judo fighter taps me on the shoulder and hands me a flyer for "Assault & Battery," an "underground combat league" event. "It's like a human cockfight," he explains. "No rules." He tells me he prefers Pac-Man to violent video games.

6:30 A.M.: Three MTA workers wearing work boots with Kevlar toe guards come in after a shift maintaining the tracks on the 1 and 9 lines. That makes four customers, including me.

7:50 A.M.: One of the MTA guys wins eight straight games of air hockey, destroying both of his friends and me. Watching him smack that puck is like admiring a condor in flight.

8:05 A.M.: Five on-duty staff members race one another in Rush 2049.

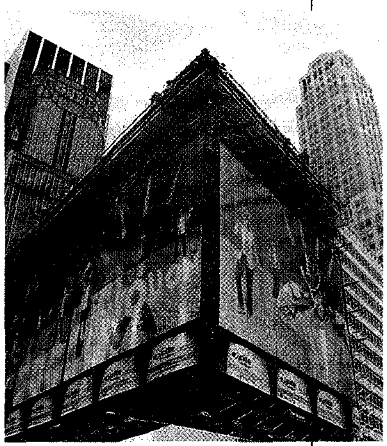
8:45 A.M.: The MTA guys and I pay $5 each and pile into Morphis, an eight-seat virtual-reality roller coaster that looks like a seventies concept car. As we spin through an intergalactic loop-de-loop, one of them looks down at the Martian floor projected below us and observes, "Man, I'd hate to have to work on *those* tracks." LOGAN HILL

BRAND X

Bad Luck

BRAND: Excite@Home **AGENCY:** Amster Yard (NY) **CREATIVE DIRECTOR:** Jeff Weiss

LYCOS HAD THAT BLACK LABRADOR retriever, Yahoo! had its dorky craft-loving doofuses, and Excite had . . . nuthin'. But now, suddenly, the broadband portal's got Mr. Lucky, a thirtysomething hipster played by semi-famous skate pro Steve Olson. He's breaking big in TV spots, on phone kiosks, and on a garish, gargantuan billboard facing 4 Times Square that Condé Nasties are stuck looking at all day. Typically outfitted in a leopard-print cowboy hat and a green python-print shirt, the Luckster's supposed to convey in-control attitude. In the TV spots, he engages in Excite-enabled heroics, like dodging sand traps on a golf course after picking up a few tips at My Excite Sports: vaguely amusing stuff. In the outdoor ads, though, Mr. Lucky comes off as an insufferable prick, his cool frozen in self-satisfied mid-smirk (think Eric Roberts). There's just too much dissonance between Excite's sober, mild-mannered site and its leering, leathery Lothario. The irony is that in this narrowcast age, when nobody's idea of hip is the same, Mr. Lucky feels like an instant anachronism—as relevant a "cool character" as dearly departed Joe Camel or Tanqueray's late Mr. Jenkins. Even before his reign started, it seems, Mr. Lucky was already running out of luck. SIMON DUMENCO



Photographs: left, Jeff Mermelstein; right, Matthew Salacuse.

GOTHAM REALESTATE

REALTY BITES

Paper Chase

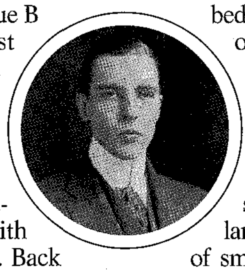
Did the *Times* spook Hamptons renters?

SURE, LEE RADZIWELL'S EAST HAMPTON spread just rented for a record-setting half-million dollars to Snapple owner Thomas King. But with the traditional Memorial Day full-force Hamptons invasion upon us, many brokers are wondering why so many houses still haven't been rented for the summer. "There are properties available at almost all prices," says Diane Saatchi, president of Dayton-Halstead Real Estate. Tapping into his computer, Stuart Epstein of Devlin McNiff Real Estate finds that half of this year's 1,600 listings still haven't gone. Partly, he says, it's because many of the would-be local landlords weren't serious: "A lot of them are throwing places on the market for a lot of money just to see if someone will pay." Another broker complains that his own historic house in East Hampton ($30,000! Cheap!) hasn't rented for August. ("The only call I got from a broker was a wrong number," he says.) He, along with many of his colleagues, blames the *Times*. Back in March, the paper of record ran a piece titled SUMMER RENTALS ARE GOING, GOING . . . that trumpeted, "Nowhere is panic over renting more palpable than in the Hamptons." Broker Tina Fredericks gripes wearily about doing battle with the perception created by articles that say the market is overheated. "We keep paying for ads, and nobody seems to report that there's still plenty left," she says. "Every day, I get between three and six owners who are desperate to rent and are even willing to split the summer." Of course, not everyone blames the Gray Lady; some blame other brokers for tempting people to buy by dangling absurd rental estimates that can't be met. Or maybe, as another broker puts it, "there's a lot of crap out there remaining."

CARL SWANSON

Astor's Place, Uptown Price

Legendary penthouse selling to new East Ender for $20 million



THE $20 MILLION APARTMENT—IT'S NOT JUST for Fifth Avenue anymore. Now there's one on East End Avenue, which is as far from the subway as Avenue B is. Brokers say a buyer just signed on to shell out almost that much for Vincent Astor's old penthouse at 120 East End. (Ashforth Warburg, which represents the property, refused to comment.) Astor was John Jacob's great-great-grandson; he built 120 himself with the architect Charles Platt in 1931. Back then, the 23-room apartment had a gym, two libraries, and a 63-foot-long entrance gallery. The current owners, who are divorcing, bought it in 1994 for $5.65 million from financier Asher Edelman. They renovated, reducing the number of rooms to eighteen, six of them bedrooms. Their taste ran toward what one broker described as a mix of neoclassical and modern elements that the suitor—a Goldman Sachs partner, sources say—apparently plans to gut. "It's one of the most amazing apartments you've ever seen," says one broker, who mentions the landscaped terraces and rooms the size of small houses. Maintenance is $8,800, which apparently didn't intimidate the would-be owner any more than the walk. Maybe the board will: It's notoriously tough. C.S.

BIG DEALS

East Village

307 East 12th Street

Two-bedroom, 2½-bath, 1,500-square-foot carriage house. Asking: $950,000. Selling: $990,000. Maintenance: $1,150. Time on market: two and a half weeks.

YOU HAVE TO CUT THROUGH the lobby of a four-story co-op—a former women's hospital—to enter this two-floor carriage house on East 12th Street. Your Chinese-food-delivery guys will be baffled. But the trade-off is a private mews and a roof deck. (James Ferrari of Benjamin James Associates brokered the deal.) Also, since the house is part of the building's thirteen-unit cooperative, the buyer—part owner of an art gallery—won't have to worry about letting the plumber in; there's a super.

CHRISTOPHER BONANOS

Behind door No. 2 The backyard of 307 East 12th Street hides a house.

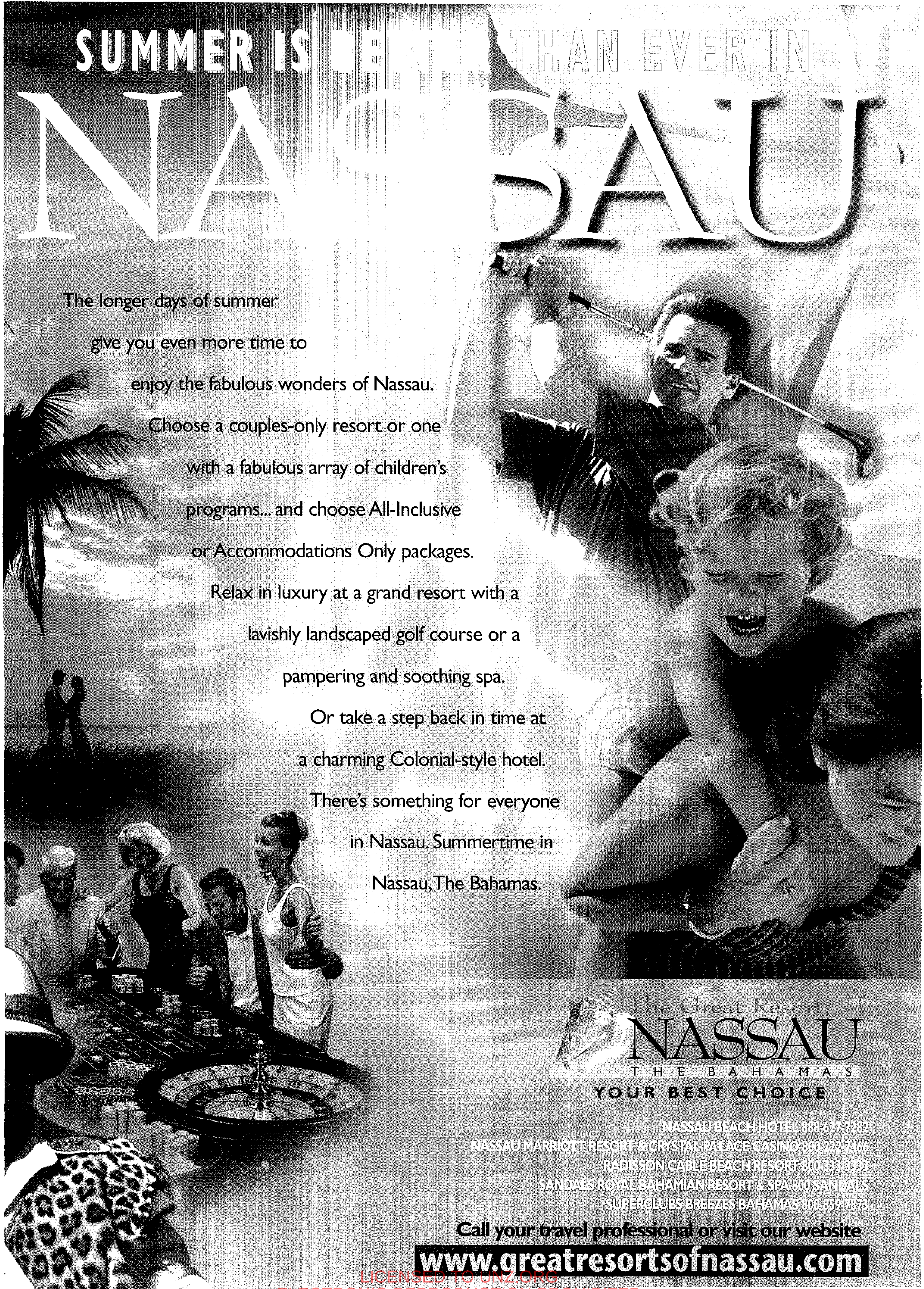
Midtown

721 Fifth Avenue

Two-bedroom, 2½-bath, 1,600-square-foot condo. Asking: $1.2 million. Selling: $1.2 million. Charges: $2,500. Time on market: one week.

COMPOSER ANDREW LLOYD Webber is celebrating the successful Broadway resurrection of *Jesus Christ Superstar* by buying a new place on the forty-fifth floor of Trump Tower. The *Cats*-man must like the building: He already owns a duplex on the fifty-ninth and sixtieth floors he bought for $5.5 million in 1987 and had decorated by Robert Kime, the designer who redid Highgrove Palace after Prince Charles split up with Lady Diana. He plans to gut the new place, too. Of course, if he spends only a few weeks a year in New York, what would he do with a satellite apartment? Sotheby's Dolly Lenz, who did the deal, wouldn't comment. C.S.

Photographs: top, Corbis; bottom, Matthew Salacuse.



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ED KOCH VS. AL D'AMATO

I'M RIGHT, YOU'RE WRONG

Rick *who*? *New York*'s dynamic duo dissects Hillary's Boy Scout challenger.

Jennifer Senior: So Rudy Giuliani's out of the race. Did you call him? What'd you say?

Ed Koch: No, I didn't call him, but I wished him well on my radio program, and I certainly do. It's unfair, frankly, for columnists to keep badgering him about whether he was sincere, because he's made his statement. It's not exactly a *mea culpa,* but it's in that direction, and he admitted that he had failed in relating to all New Yorkers.

Al D'Amato: I think you're absolutely right. We all should give the mayor the benefit of the doubt. And he will either demonstrate the sincerity of his remarks or not. I don't mean to equate Giuliani with the pope, but it's sort of like when the pope said, "Hey, the church should have recognized what happened to the Jews during the Holocaust," and some people said, "Well, he should have gone further." My God! Give us a break!

J.S.: Senator, you've been gunning for Rick Lazio's candidacy all along. Will you campaign for him?

A.D.: Absolutely. I mean, here's someone who voted for the Brady Bill. Here's someone who is pro-choice, with limitations. He hasn't generated the antagonism that the mayor has within the minority community. And make no mistake: People do look. He has a certain boyish charm.

J.S.: "Boyish charm," "mediagenic"—are those synonyms for "lightweight"? Does "mediagenic" mean Jack Kennedy or Dan Quayle?

E.K.: His boyish charm and good looks and Boy Scout demeanor lack gravitas and, in fact, will ultimately do him in. Some people will be entranced by it, but I think what people want in a senator is someone who thinks like a senator and looks like a senator and acts like a senator. And boyishness is not that quality. Now Bob Kerrey, for example, is someone who is charming, young-looking, virile, but nevertheless has gravitas.

A.D.: In spite of his boyish charm, Rick Lazio has been in Congress for eight years, and he has compiled an impressive record. On helping people in low-income housing. On voting for welfare reform and tax cuts.

J.S.: Isn't a sweet-tempered, pro-choice Republican Hillary Clinton's worst nightmare?

E.K.: Well, Rick is not an ogre, and he's no arch-right-winger. But there are clear differences in position. Rick is for gun control but not for gun registration. Why should people oppose knowing who's got guns? And abortion: I heard Mike Long say on TV that Rick supports limiting the right of abortion to the first trimester. I think that will dissuade lots of white suburban women who are now opposed to Hillary because she didn't leave Bill Clinton, which they think *they* would have done—though God knows whether they would have or not. The guy's such a charmer.

J.S.: Senator, do you have a personal take on Lazio's chances? When you ran for Senate in 1998, people said not to worry about Chuck Schumer; he was just an obscure congressman.

A.D.: Yep. First, I'll go back twenty years ago: I was obscure, a total unknown, only a year older than Mr. Lazio, and I didn't look nearly as good— he's handsome, and he's got *hair.* Anyway, I came out and won a primary against a giant, Senator Jacob Javits. Then, with only seven weeks to go, I went on to win the election! Now we fast-forward to Schumer. Less than two years ago, he won a primary that nobody gave him a chance to win, and then, even though he trailed me, even though he was not well known upstate and in the suburbs, he went on to win, again in only seven weeks. So I want to say to those who think there's not enough time—nonsense!

J.S.: What about this business with Pat Buchanan? The First Lady is trying to make a big to-do out of Lazio's willingness to accept an endorsement from him.

A.D.: It goes to show how desperate Hillary and her team are. Lazio said, "I am running with George Bush. I am not supporting Buchanan, and if he happens to be on the ticket, then—"

J.S.: But why should he accept his endorsement?

A.D.: Why should he turn down 300,000 votes because a madman may be there? He is not supporting him.

E.K.: It's more than that. Buchanan sometimes talks like a neo-Nazi, and you must not give them support. Hillary took the position of honor.

A.D.: I suggest that that was a position of political expedience. She knew that she couldn't get the endorsement.

E.K.: Rick Lazio confuses independents, meaning people, with the Independence Party. That's how he justifies it. That's ridiculous. These people have a philosophy. They're not independents.

A.D.: They endorsed my opponent last time. I didn't even go to be interviewed by those lowdown you-know-whats!

E.K.: You were brave, and Rick was not.

A.D.: And I lost.

Al D'Amato is a columnist at George.

Illustration by Tom Bachtell

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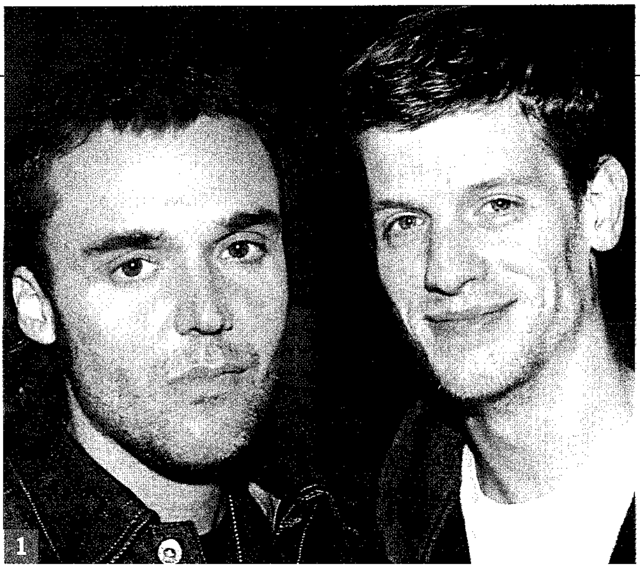
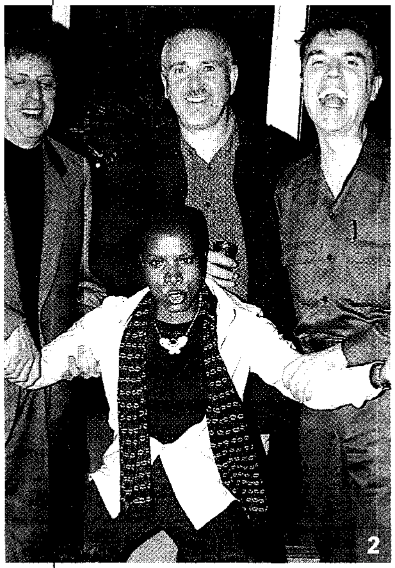


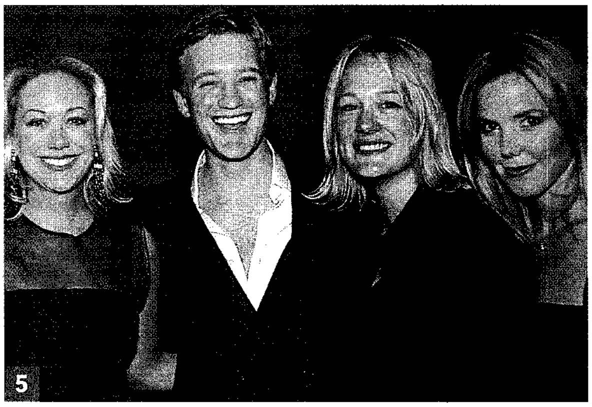
THE SCENE

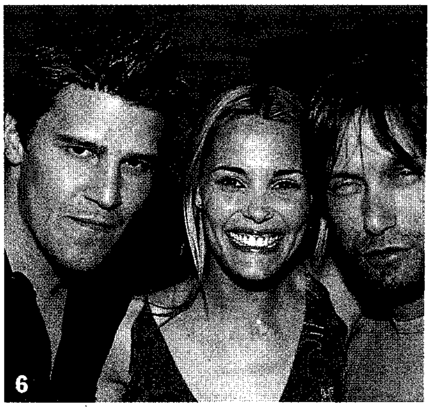
The Wet Look

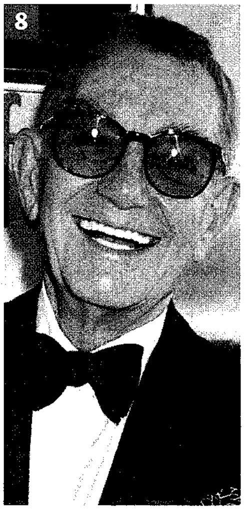
Photographs by Patrick McMullan

A HUMID, DRIZZLY NIGHT DIDN'T STOP CLUBBERS AND IMAGE-makers from piling on the pomade for photographer David LaChapelle's Swatch party on May 23. (LaChapelle's muse, transgender poster girl Amanda Lepore, decorates his new watch.) The wait staff at Luahn, Stephen Baldwin's newly renamed lower–Fifth Avenue restaurant, was decked out in towering sherbet-colored wigs courtesy of LaChapelle friend Patricia Field, but the look that won the most attention was the guest of honor's mullet hairstyle. "You have business up front—and the party back here," explained *Vanity Fair's* Graydon Carter, illustrating by tugging at the back of his own George Washington do while Damien Loeb watched intently. "There's enough hair product in here to start a fire," said Fashion Wire Daily's Stephen Milioti as schoolgirl socialite Nicky Hilton ran her hands through her frizzed platinum locks while talking on her cell phone and Spa door diva Kenny Kenny futzed with his bobby-pinned tresses. Eve, the famously bald model, had perhaps the most enviable technique for dealing with what for everyone else was a bad hair day: She coolly ran her hand over her head, and the raindrops were gone. KRISTINA RICHARDS









1. David LaChapelle and Damien Loeb at the launch of LaChapelle's Swatch watch. 2. Philip Glass, Angelique Kidjo, Gillian Caldwell, and David Byrne at Izhar Patkin's studio to benefit Witness. 3. Hugh Grant at the after-party for the premiere of *Small Time Crooks* at Daniel. 4. Mia Tyler at the OnlyReal.com launch party at Rhone. 5. Nina Griscom, Kevin West, Nancy Jarecki, and Ginny Bond Donahue at Fressen for West's bon voyage party. 6. David Boreanaz, Leslie Bibb, and Stephen Baldwin at Luahn toasting the WB fall television lineup. 7. Audrey Gruss and Iris Cantor at the International Fine Art Fair at the Seventh Regiment Armory. 8. Albert Hadley at the *House Beautiful* "Giants of Design" awards at the Rainbow Room. 9. Judith James and Camille Cosby at the Waldorf-Astoria for the Peabody Awards.

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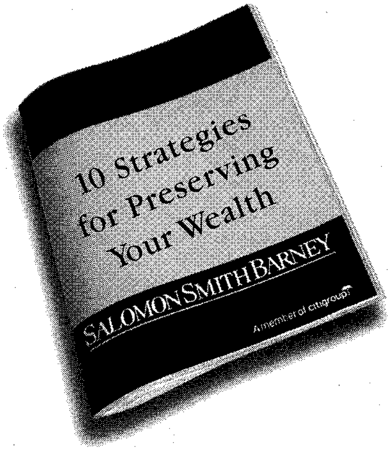
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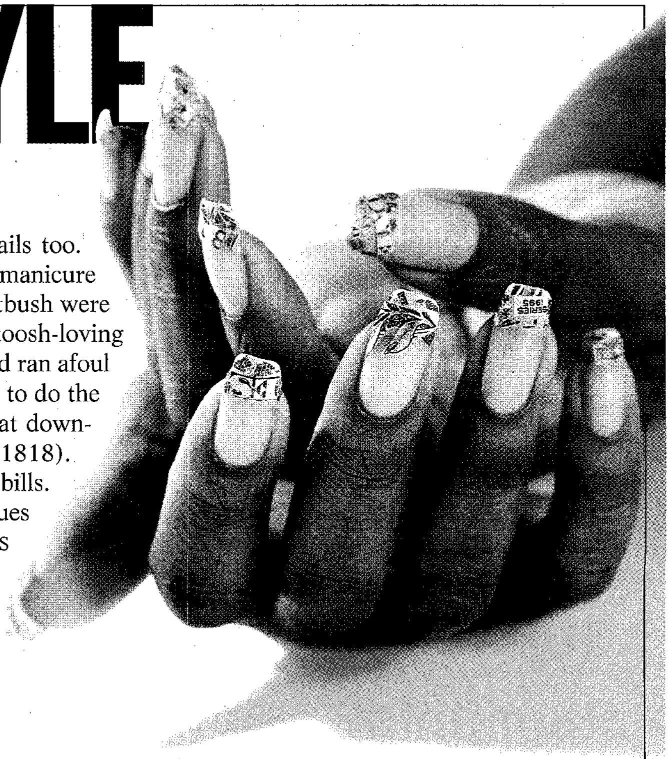
GOTHAMSTYLE



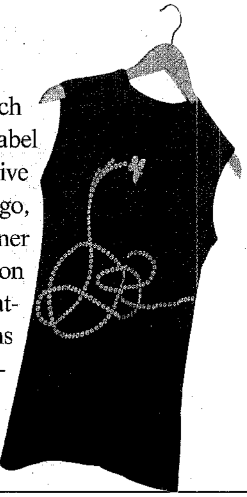
A Fistful of Dollars

Got your money on your mind? Now you can have it on your nails too. When manicurist-to-the-stars Bernadette Thompson did a French manicure with dollar-bill tips for Lil' Kim, salons from Lenox Avenue to Flatbush were filled with customers intent on copying the look. But like shahtoosh-loving socialites, the ghetto-fabulous glamour-pusses found that their trend ran afoul of the law: Defacing American currency is a crime. One solution is to do the deed yourself: "Bring your own dollar," whispers the receptionist at downtown Brooklyn's Long Nail (143 Lawrence Avenue; 718-624-1818). Thompson simply went to Times Square and bought stacks of fake bills. "I'm not trying to risk it," she says. "The fake stuff is thinner, so it glues to the nails better. And it looks exactly the same." ROXANNE JAMES

Cadbury
DAIRY MILK
WALKERS

Hot Chocolate

Trust England's HRH of handbags to come up with a tongue-in-cheek take on logomania. Following Miguel Adrover's subversion of the oh-so-English Burberry plaid, Anya Hindmarch is putting a tasty twist on tube-stop treats with her new purses that look like dressed-up Cadbury and Walkers wrappers ($550). Hip but homesick Brit girls are stumbling over their Jimmy Choo heels as they race uptown to Hindmarch's boutique (29 East 60th Street; 212-750-3974). The bags are just the meal ticket to glam up a rainy afternoon at Tea and Sympathy—but they're about as near as this John Barrett–coiffed crowd will ever get to a real-life bar of chocolate. NAN PARRY



Silas Is Golden

"Japanese tourists *scream* when they see it," says Sara Batmanglavich of Nylonsquid. The Silas women's collection is the latest cult Brit label the SoHo shop (222 Lafayette Street; 212-334-6554) has exclusive U.S. dibs on. "We would've entered the U.S. market a long time ago, but it's a nightmare to ship anything to America," says Silas designer Russell Waterman. "Do you know how many Customs declaration forms we have to fill out?" Known for cutesy detailing—a felt pattern here, a puckered sleeve there—Silas's tunics, tanks, and jeans ($49–$109) look as good on the hanger as they do on the body. Only a few T-shirts are left at Nylonsquid, but another shipment is on its way—if it gets through Customs. KRISTINA RICHARDS

SHOP TALK

Anne Johnston Albert got lucky last month. The designer behind the women's label Martin received a call from longtime pal Andrea Linett, the fashion director of *Lucky* magazine. Linett wanted to include Albert in a shopkeepers' profile, but there was a glitch: Albert hadn't opened a shop yet. No fool when it comes to free publicity—Albert worked as a freelance fashion-show producer for P.R. powerhouse KCD—she flung open the door to her tiny, whitewashed East Village studio and called it a store. "I was going to open up a shop in the long run," she says. "Things got sped up a bit because of the *Lucky* thing." Now Albert's super-sexy silk-chiffon hippie tops and "hot pant" jeans ($155, pictured), previously available only at Hedra Prue in NoLIta or Curve in L.A., can be found at the source—right next door to Daryl Kerrigan's original East Village space (206 East 6th Street; 212-358-0011). "Remember when Daryl K used to sit in her shop?" asks Linett. "Well, that may be Anne now. But look where Daryl is today." K.R.

Photographs: clockwise from top, Laura Johansen (nails by Bernadette Thompson; modeled by Rhena Richards); Liz Steger; Michael Kraus (2).

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THE NATIONAL INTEREST LAWRENCE O'DONNELL JR.

Drug World War

Who could argue that lowering the cost of AIDS *drugs for Africa is a bad thing? No one—but noble choices can have disastrous effects.*

BACK IN 1974, THE POST-WATERGATE campaign-finance-reform laws were going to clean up politics. For the first time in history, contributions to federal candidates would be disclosed, and were limited to $1,000 from individuals and $5,000 from political-action committees. The *Times* even crowed that we had achieved at last "the possibility that a man or woman may pursue the presidency without becoming seriously beholden to any person or organization in the land." No one could see how the new laws would make fund-raising-obsessed politicians even *more* beholden, much less how all-but-untraceable "soft money"—the phrase hadn't even been coined yet—would find its way into campaign coffers without filing past the eye of the public.

In 1963, President Kennedy signed the Community Mental Health Center Construction Act to get the mentally ill out of institutions and into a semblance of normal life, supported by community mental-health centers and then-new drug therapies. "If we apply our medical knowledge and social insights fully," said Kennedy, "all but a small portion of the mentally ill can eventually achieve a wholesome and constructive social adjustment." The bill flew through the Senate. No one could see how the new law would lead to a 70 percent reduction in the resident population of state mental hospitals, the release of patients with psychotic symptoms, and, eventually, the homeless crisis of the eighties and nineties.

These are but two of the tragic and obviously unanticipated consequences of governmental good intentions outlined in *That's Not What We Meant to Do,* a new book by University of Oklahoma professor Steven M. Gillon. Republicans are now predicting a similarly unhappy outcome for the well-meaning recent movement to force pharmaceutical companies to lower the prices of AIDS drugs in Africa. After nearly a year of controversy, President Clinton issued an executive order stating that he wouldn't enforce U.S. patent laws as they apply to such pharmaceuticals in Africa. One day later—although the deal had been in the works for months—five major drug companies announced they had reached an agreement with the United Nations to begin offering AIDS drugs in African countries at dramatically reduced prices.

Last June, AIDS activists disrupted the press conference at which Gore announced his candidacy to protest the fact that America's policy of protecting its patents abroad was preventing Africans from getting access to AIDS drugs. Last month, California Democrat Dianne Feinstein got an amendment attached to an African trade bill that would give sub-Saharan countries permission to manufacture and purchase generic versions of these medicines. On the Senate floor, Feinstein presented a tragic but familiar picture of a continent that "has only 10 percent of the world's population, but has 70 percent of the worldwide total of infected people." In some countries, she said, "20 to 30 percent of the population is infected."

Illustration by Igor Kopelnitsky.

Not surprisingly, pharmaceutical companies opposed Feinstein's amendment; without their intellectual property, they literally don't have a business. The House listened intently enough to kill the amendment. Indeed, some Republican trade-policy purists saw no difference between Coca-Cola's protecting its secret formula and the pharmaceuticals' protecting theirs. American trade policy defends intellectual property, it can be argued, for the simple reason that—from Microsoft to Motown to Merck—we make more of it than any other country.

What to pharmaceutical companies was a matter of protecting intellectual property was, to Feinstein, a matter of "profits and corporate greed." She said the companies "would prefer to be able to sell drugs for $18 a dose rather than $1 per dose, with the additional $17 going straight to fattening the bottom line." Later Feinstein noted that pharmaceutical profit margins average a more modest 16 to 18 percent. Even that's more than enough, according to Feinstein. But while it's morally true that we must do something, health care depends on not only drug-company products but the drug-company profits that get reinvested in research that could lead to an AIDS vaccine.

After her amendment was killed, Feinstein got personal on the Senate floor. "I don't know how they sleep at night," she said. "I don't know how they can look at a country with 1 million or 2 million AIDS-produced orphans and sleep at night."

Maybe they couldn't. According to some industry insiders, the pharmaceuticals' decision was at least partly a matter of conscience. Of course, Clinton essentially forced their hand—they had to cut their profits in the

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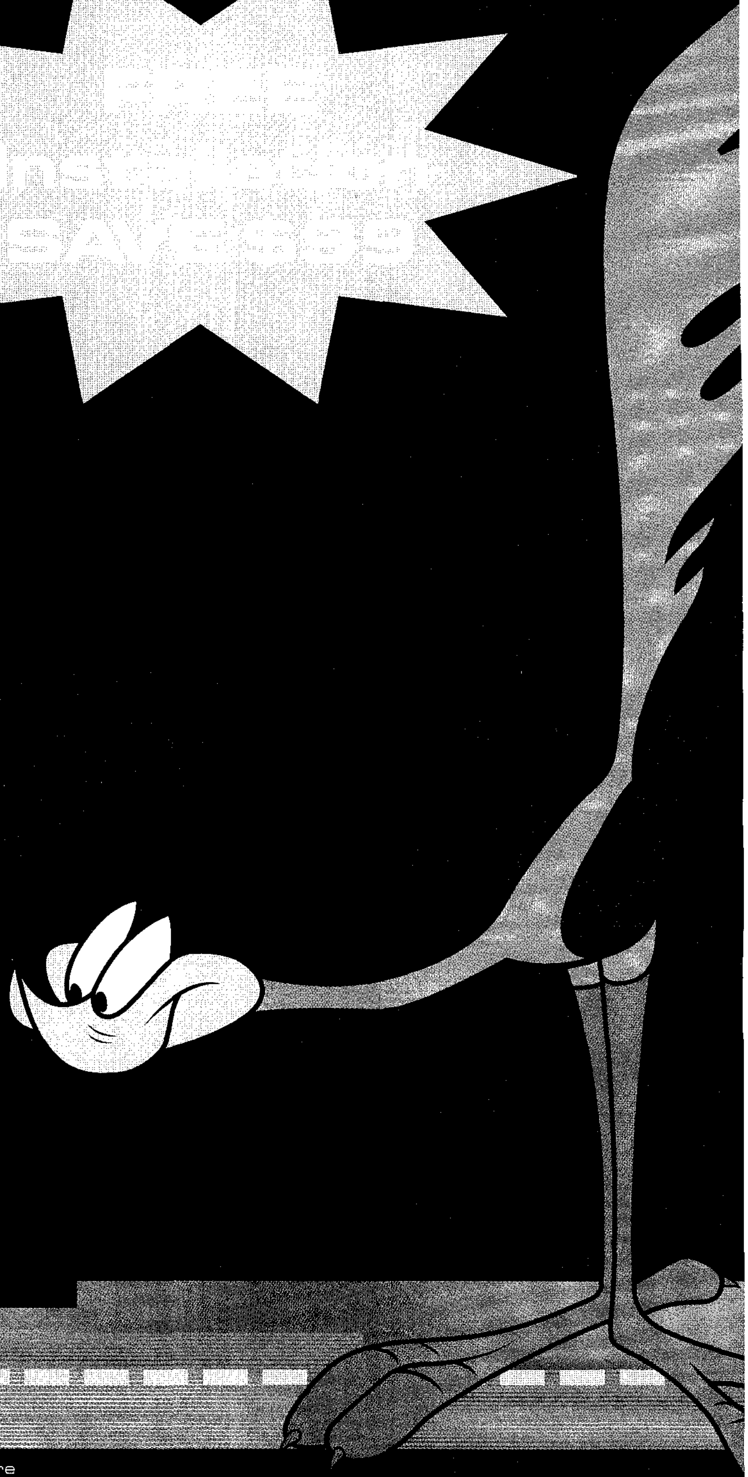

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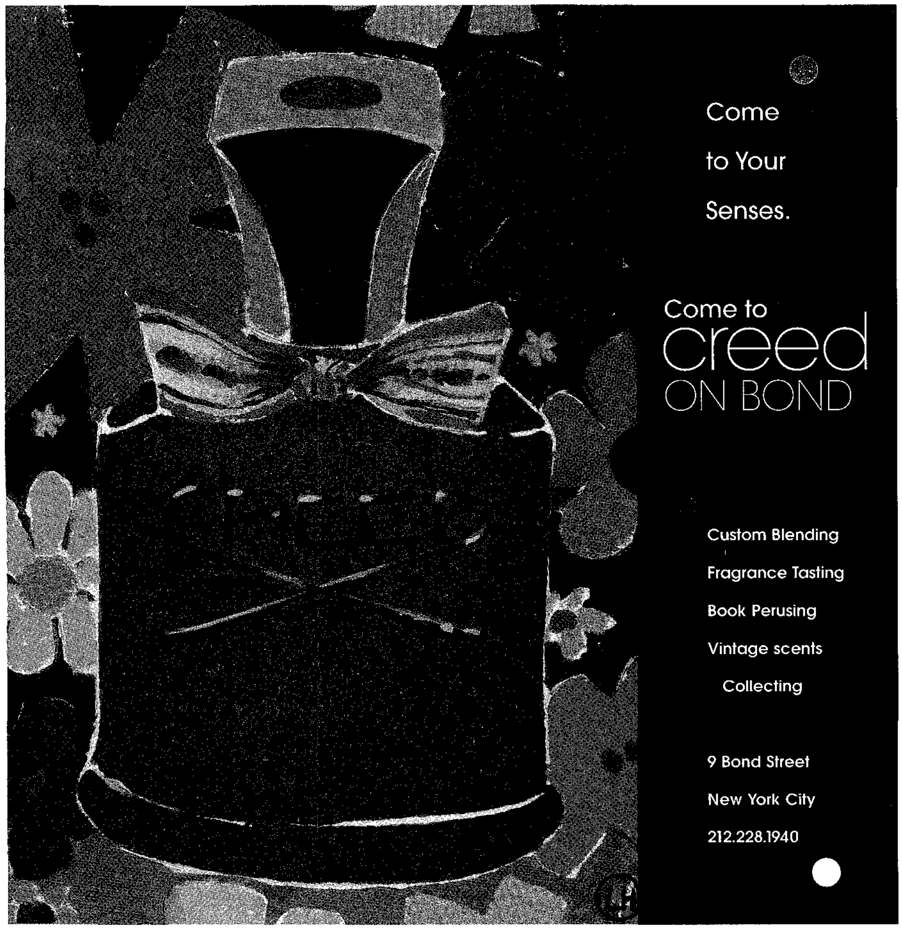
short term or risk undercutting the patents that protected their business over the long term—but they all said they opposed Feinstein's amendment because they wanted to achieve the same objective voluntarily.

So everyone agrees: Less expensive AIDS drugs are as hard to object to as campaign-finance reform or getting the mentally ill back into mainstream society. And the discounts are substantial. Glaxo Wellcome says it expects to be able to sell Combivir—average worldwide price, $16—for its marginal cost of $2 or less in Africa. But that doesn't mean the issue is closed. Last week, South African president Thabo Mbeki indicated that he wouldn't accept the proffered discounts if it meant giving up his option to make generic versions of drugs.

And drug companies are trumpeting the risk of unintended consequences even in countries that accept their compromise. For one, they argue that drugs discounted in Africa could be diverted to American and European markets, undermining sales and cutting into future research. Perhaps more persuasively, some scientists worry that misuse of AIDS drugs could produce drug-resistant strains of the disease. Many of the drugs require hydration, careful dietary habits, and a strict routine—a typical "triple cocktail" regimen consists of two protease inhibitors every eight hours and two combination RTI pills every twelve hours—and imprecise use could allow the virus to develop resistance. Of course, any new strains of AIDS that develop in Africa could eventually spread throughout the world.

> *"Some Republican trade-policy purists saw no difference between Coca-Cola's* **protecting its secret formula** *and the pharmaceuticals' protecting theirs."*

Feinstein is right to push the drug companies to take responsibility for the human cost of protecting their patents; the companies are right to be cautious about the implications of being the world's druggists. In the struggle of competing goods that constitutes our political system, sometimes the consequences of taking no action seem to outweigh all other risks. ▬



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MEDIA MICHAEL WOLFF

So Wrong He's Right

Contrarian market watcher James Grant spent the last decade sticking to the fundamentals—and being wrong! Now the Fed's on his side, so will he become a bull?

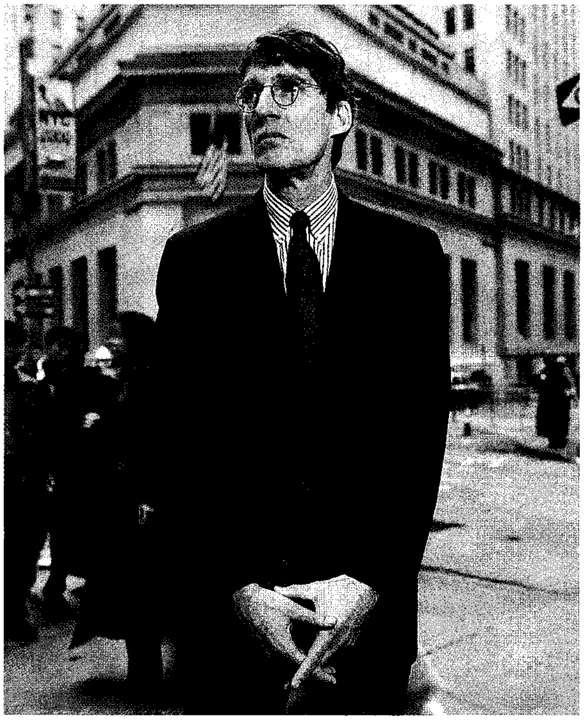
NOBODY WANTS TO COMMISERate about the perilous market and climbing interest rates. Even in the dot-com world, everyone I know is weirdly sanguine (dot-commers say how wonderful it is that the weak companies will be washed out). On the financial shows, it continues to be business as usual. While the Fed squeezes—after years of tight-lipped disapproval, it struck me, Alan Greenspan had finally decided to have it out—the media holds firm. You could argue, even, that the financial-news channels, with their bouncy, positive equanimity, and the vested interests of their guests in the power of positive thinking, have supplanted the Fed as the ballast of the economy ("Crash? What crash?").

But I know the sky is falling (plus I have a mortgage I'd meant to refinance two Fed rate points ago).

So I called Jim Grant, the one person in the financial media who could be depended on not to sugarcoat anything. There was no one else who had so consistently bucked the national optimism—and who, therefore, by any conventional measurements, had been wronger than anybody else for the past decade.

Indeed, I was not sure if I was calling him because his was a cautionary tale—if you mistrust too much the boom, you become an odd duck like him. Or because I was hoping to get some lessons in how to survive as a contrarian in the consensus-oriented, popularity-courting, conventional-wisdom-extolling American media (certainly, on every dip, I've assumed that free fall was beginning, when, in actuality, the greatest part of great fortunes was just on the verge of being made). Or because I sensed that he was quite possibly about to be vindicated.

I HAD NOT SEEN GRANT SINCE THE TURN OF the last decade, which was also the last time he had been right. The collapse of the junk-bond market in the late eighties, the crisis in the New York clearing-house banks, the fall of the Reichmanns and the real-estate market, had been his stories. (The last time we had seen each other was at a funeral of a very eighties bond guy of our mutual acquaintance.) I confess to not having gotten in touch with him in ten years in part because I did not quite know what to say to someone who was just so wrong ("How are you doing?" "I've been wronger").



Grant's Tomb: The market maven standing on Wall Street.

In the world according to Jim Grant—no more glum-looking now than he was ten years ago—periods of excess, of financial illogic, of irrational exuberance, promoter-driven phases of the economy such as occurred in the eighties, will reliably and predictably end (as they briefly appeared to have ended in 1989 and 1990). This is not an unusual point of view; it might have been, up until recently, even the prevailing point of view. But in the face of continuing boom, relentless expansion, and myriad media opportunities for men of good economic cheer in the nineties, most analysts, as well as ordinary stock buyers, have allowed for a revised view—the new economy is not only ever-growing but self-healing. (Most recently, the new analysis has held that the new economy has already thrown off so much wealth that, just by the process of reinvesting, things will keep going nicely.)

Jim Grant sits behind a desk in an old-fashioned office (dark paneling and fireplace) in an old-fashioned building (with an elevator man) next to a newly gentrified, Donald Trump–refurbished tower on Wall Street. He does seem, painfully, not at all with it—big, dorky glasses rather than precise little things. "Marginalized," he describes himself. The fact that 3,000 people pay $725 a year for his every-other-week newsletter, *Grant's Interest Rate Observer,* is in itself a market anomaly. People buy it not for his prescience but for his prose style (which could possibly mean that the value of a compelling prose style has been vastly underestimated in other quarters). Although he has been systematically wrong about the outcome of the American economy, there is arguably no one else who has described it so vividly and dramatically (drama comes naturally when you assume the economy is set to collapse any day).

"I have become the leading authority," he says—and it is not necessarily with humor—"on where stocks are not going."

Was his decade-long goof just the result of overthinking? Had he taken the numbers too literally? (Not just him—Templeton, Soros, Druckenmiller, Buffett had all read the numbers much too closely.)

"Against all the evidence, I never believed there was something new going on," he confesses. "Not even once in the middle of the night did I think stocks should go up."

Photographed by Erin Patrice O'Brien.

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It is not hard to imagine him rising every morning, stoically ready to face the dire effects of the world's faulty reasoning and overweening faith.

Certainly, I sympathized—too much, probably—with such pessimism. (Is it unreasonable to imagine the possibility that most, if not all, of the dot-com businesses might fail? On the other hand, is it wise to pursue such foreboding?)

Unlike most contrarians, however, Grant does not in the least seem proud of having bucked the trends. He is not a puffed-up, bullying, Bill Bennett kind of contrarian (it is reassuring to know that it is possible to hold contrarian views without being annoying about it); rather, he exudes, mostly, helplessness, as though he had been condemned to his point of view. This is a both disconcerting and compelling attribute—he is a new-economy martyr.

"I chose every single day not to change my mind," he says. "There wasn't a day over the last ten years when I didn't think that logic would prevail. I couldn't buy the notion that technology was the great redeemer. I don't believe in the new age. Nevertheless," he says, pausing, "I didn't have to predict the end of the boom so frequently—for that, only I can be blamed."

I put a question to him that was troubling me: "If you don't mind my asking, out of personal interest, how have your kids taken the fact that you've been wrong so often?"

He sighs. "They understand it would be better to have been bullish. Other kids in the schools they go to—well, you know. When the markets go up, other kids know something really good is happening. Of course," he reflects, "some are so rich they've stopped caring, which is another stage of the economy."

With a little critical interpretation, you can see Jim Grant as a kind of I. F. Stone of the financial media. What has played against him is not the logic of his various arguments (that the value of technology, for instance, should accrue to the users rather than to the makers) or the facts he has unearthed (most recently, that productivity has not really increased) or the fundamental truth of his position (it's a speculative bubble—duh!) but the social mood. Like I. F. Stone, whose newsletter through the fifties and sixties continued to hold the interest of an ever-more-upwardly-mobile, consumer-oriented, in-name-only left-wing audience, Jim Grant holds the interest of professional investors who enjoy his rigorously old-fashioned follow-the-numbers, value-conscious approach while happily betting against him. Like Stone, Grant has had to face the burden of an unreasonably satisfied and optimistic America.

Such self-satisfaction and optimism have nowhere been more on display than in the financial media.

It's the Motley Fooling, he says, and CNBC-ing of America.

Even when big jolts and certifiable corrections hit the markets, a few days later the talking heads are back saying keep the faith, buy on the dips, trust the Federal Reserve.

Indeed, a media analysis may explain more about the long boom than a financial analysis. The financial-news outlets have became so competitive that they have all courted the ever-growing stock-buying audience with programming that's a lot closer to entertainment than to one's father's sober financial advice.

"The return on reading financial documents has been low for many years," he says, shrugging. "No one wants to read the deconstruction of a 10K report when it's all about the momentum of the S&P 500, when you can watch CNBC and end the day $10,000 richer."

> *"Grant does not seem, in the least, proud of having bucked the trends.* **He is not a puffed-up, bullying, Bill Bennett kind of contrarian;** *rather, he exudes, mostly, helplessness, as though he has been condemned to his point of view."*

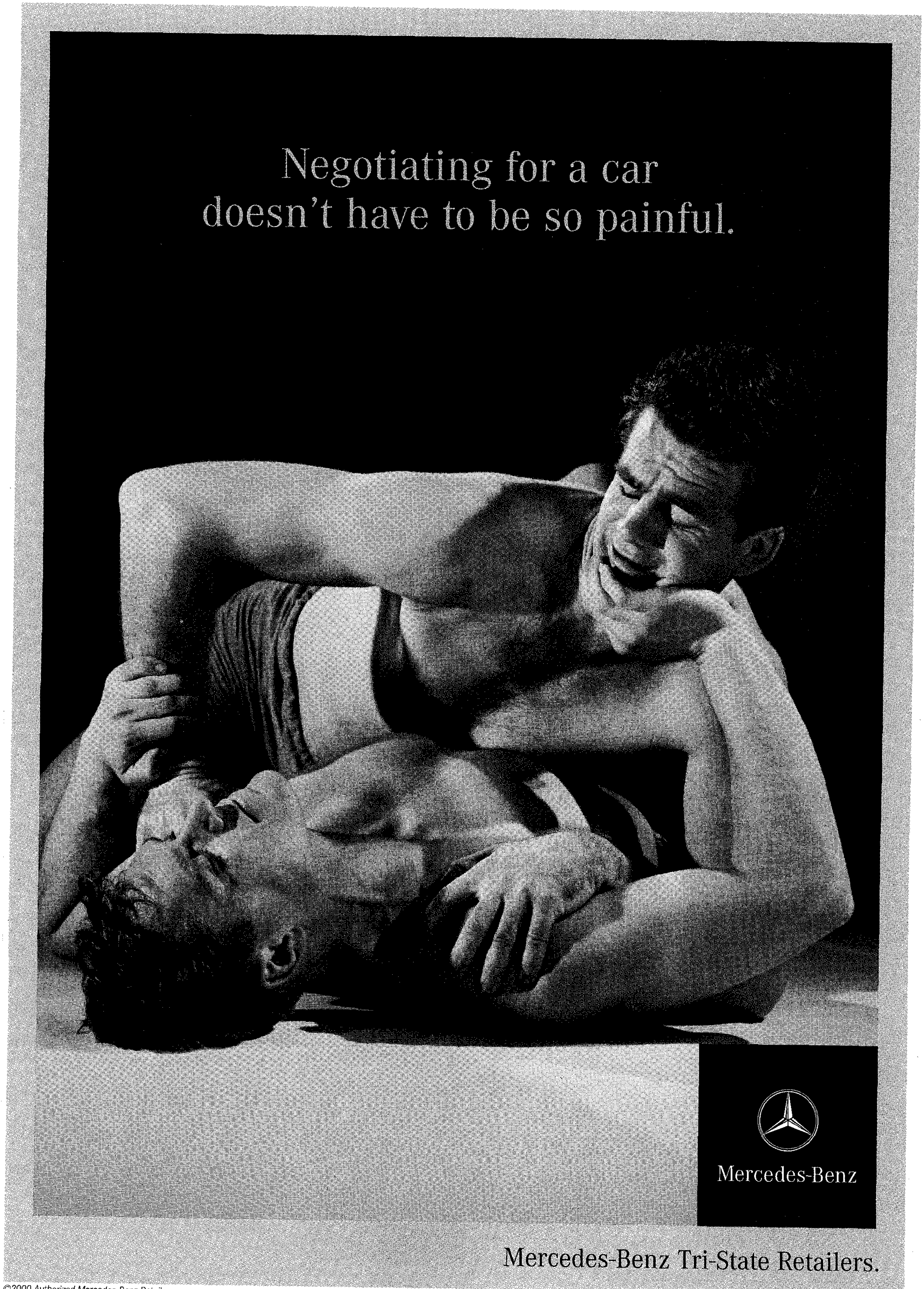
He is really pained. "People have been able to make just horrific mistakes in analysis and be right anyway.

"It is," he says, "the emotional underpinning that I have not understood, the collective optimism, the public heart."

The madness of the crowd was his undoing.

"AND YET," I SAY, "NOW WE ARE OBVIOUSLY at a different moment. It's no longer the nineties. Talk to me," I say, "about interest rates."

He smiles. "During the course of the bull market, the rate has been no lower than 3, no higher than 6—now it is 6½. Greenspan is no longer an incremental-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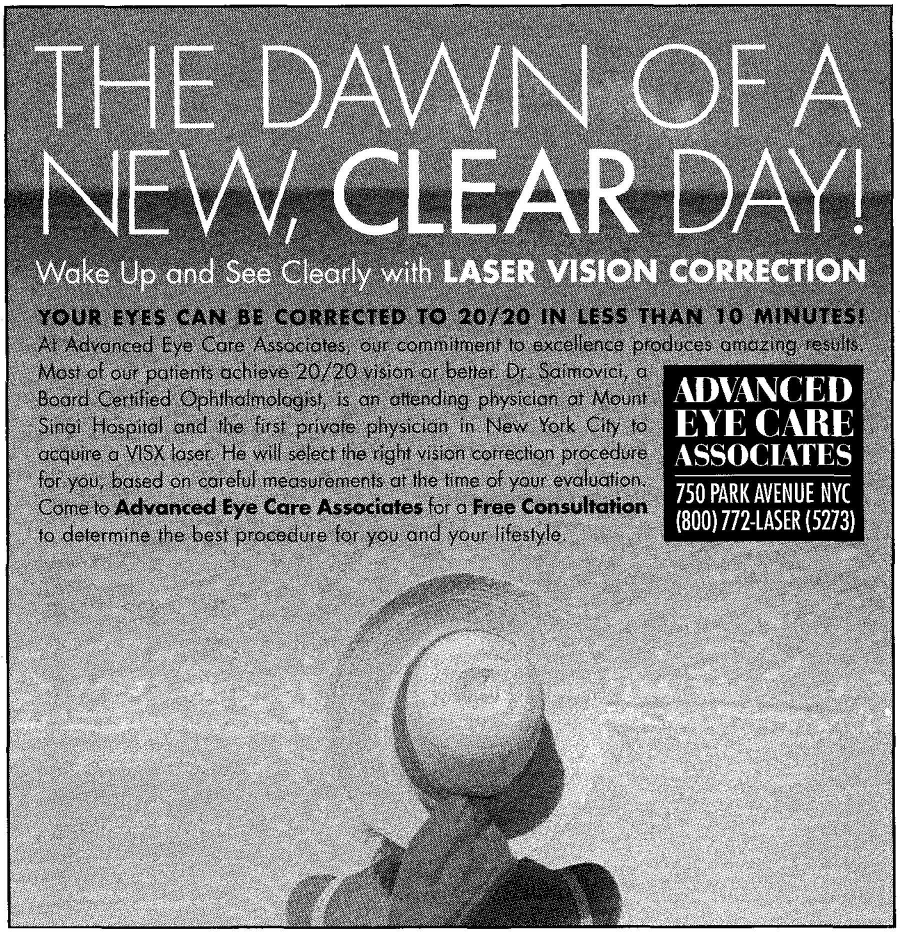
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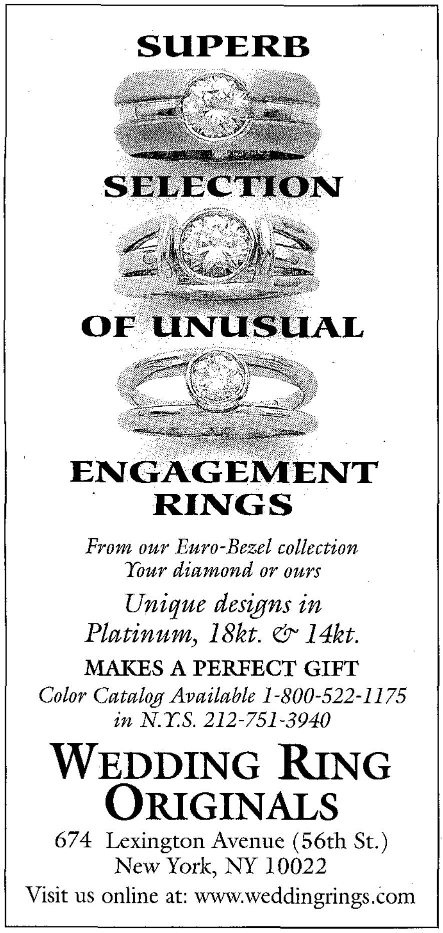
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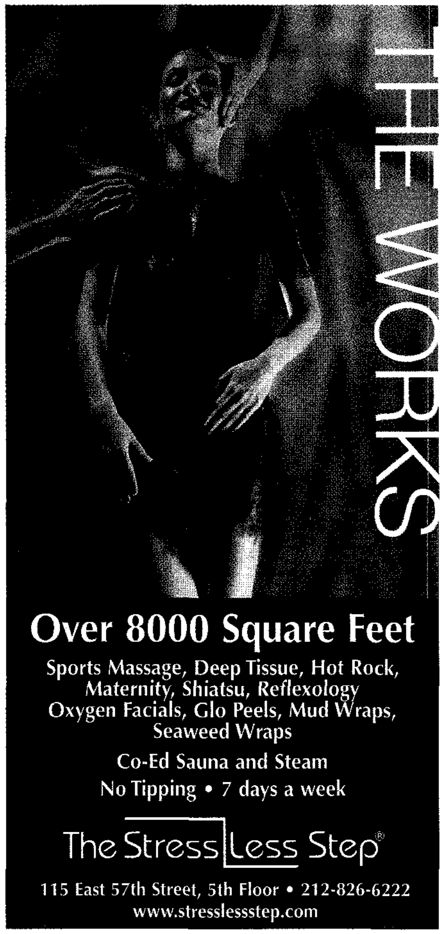

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ist. He's mopping perspiration off his brow. And we can expect another rate hike in June."

"And? Is it remotely possible we can keep absorbing this? That things just go on?"

He doesn't have to answer. This is what the contrarian knows (it's what I know): Change—massive, unexpected, mostly unwanted change—is out there, coming our way.

Those of us who are less logical, less rigorous in our thinking, than Jim Grant look for other sorts of signs of such imminent change. (*Town & Country*'s current issue is devoted to the Internet—what does *that* mean?)

We contrarians know that eventually, inevitably, we will be right. All we have to do is wait. ("Even a broken clock is right twice a day," my friend Kara Swisher, who covers Silicon Valley for the *Wall Street Journal,* snapped at me recently when I suggested we had arrived at the end of something.)

We can hardly stand the anticipation.

Then, sheepishly, Jim Grant admits that he himself has recently raised some venture money (it is one of his favorite rants: the market distortions of "essentially free equity capital") to take *Grant's* online. His theory is that when the crash comes, when the bubble truly bursts (or when people understand the bubble has in fact burst), then the casual, amateur, day-trading sites will be washed out and the value of the professional analyst, the detail guy, the value hunter, will become clear. The manager of the new *Grant's* online business comes in for a moment to discuss the business model of the site, which is as vague as any Internet enterprise's.

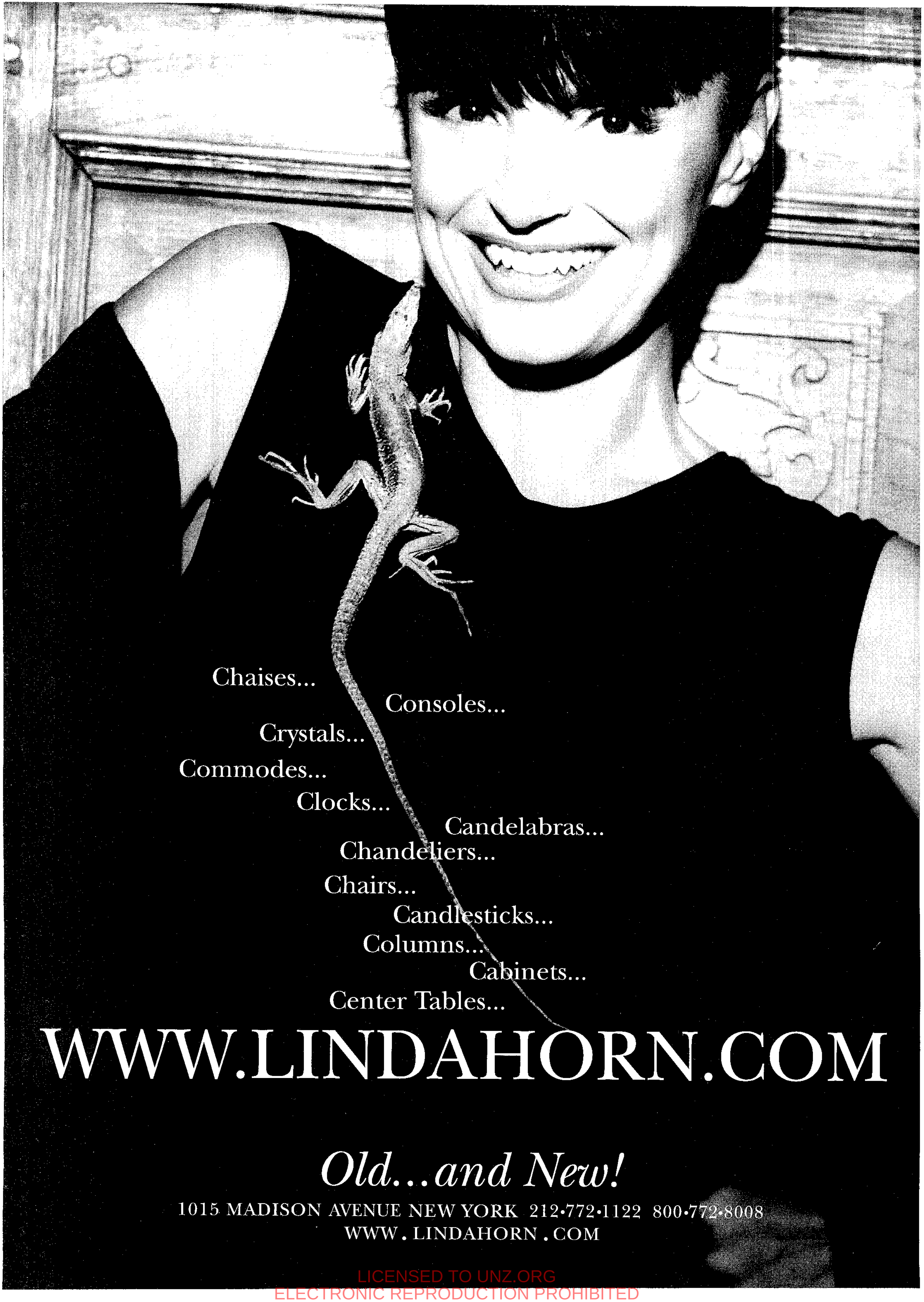
Surely, this could be the most telling indication of a bleaker future, of the game's being over—that Jim Grant thinks it won't be. When the last bear goes bull, that's when the market truly turns.

But it could also mean that Jim Grant has finally come over to the other side—"If I had a vested interest in calamity, I no longer do"—and is at last willing to be happy.

And it could be that the economy will sustain the Fed rate raises, that the dot-coms will shake out and then grow even stronger, that cockeyed optimism and ever-more-easy-listening financial-news shows will save the day (that George Bush won't be so bad, even), and that I'll be the only one shouting into the wind (what will my children say?).

But I don't believe it. Do you? ■

E-mail: michael@burnrate.com



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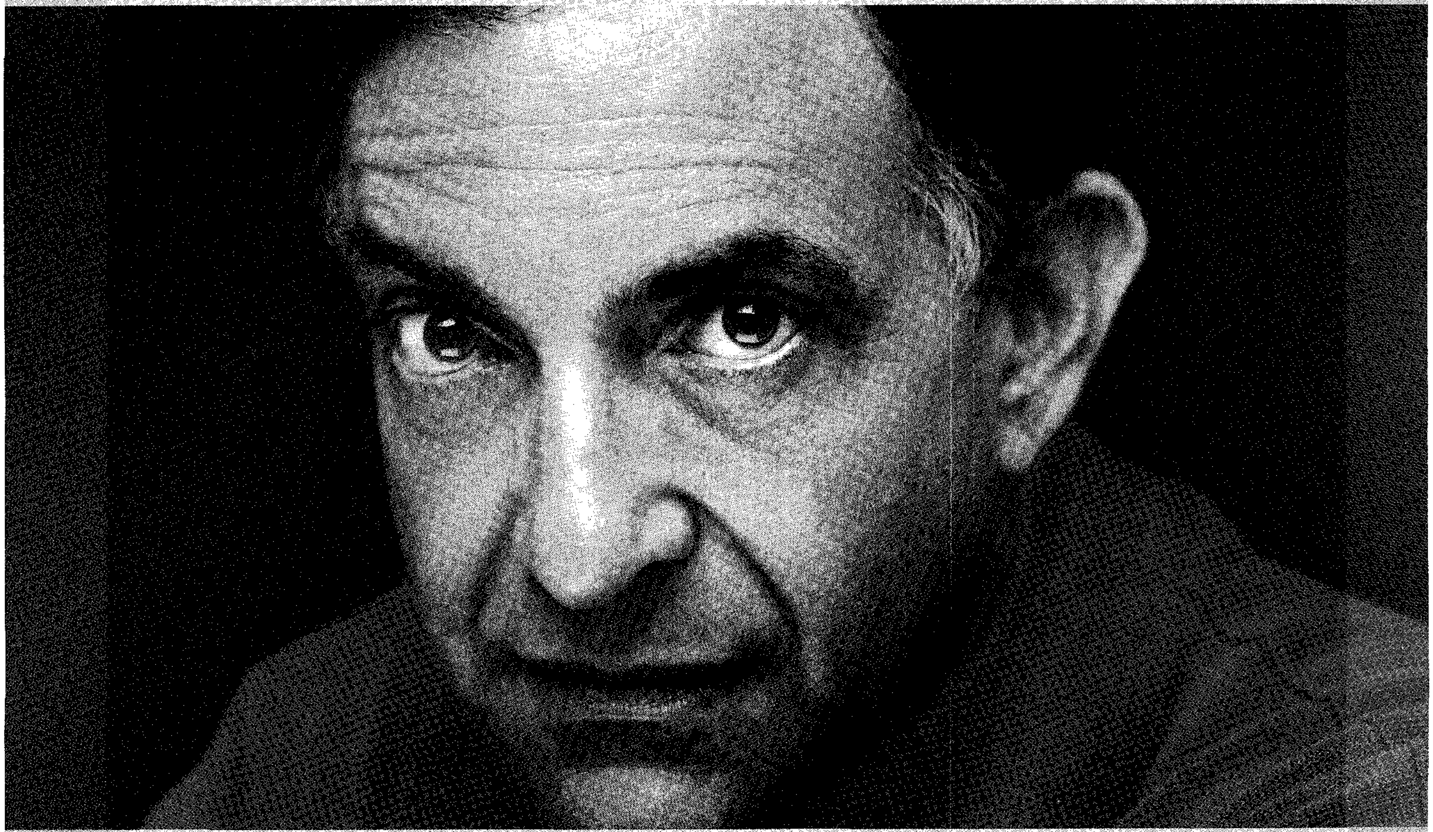

On August 21, 1992, David Gorin was diagnosed with a massive sarcoma. He was told it was inoperable. He was told it would kill him. And he was told there wasn’t a thing that could be done. Hopes. Dreams. Plans. Life. Gone in an instant. He came to Memorial Sloan-Kettering Cancer Center for a second opinion. And quickly realized it should have been his first choice.

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THE BEST DOCTORS 2000

MY SURGEON'S SECRET LIFE

BY STEVE FISHMAN

Some years ago, my doctor—my brain surgeon, actually—invited me to a dinner party. This was not long after he'd operated on my right occipital lobe, near the center of vision, removing some worn, knotty blood vessels. I'd been in Nicaragua when I first suffered a sudden excruciating headache and partial blindness. I shuffled to a series of kindly Central American doctors who offered a variety of diagnoses—from eye trouble to stomach virus. It was my good fortune that Nicaragua didn't at that time have a brain surgeon, and since New York is home to some of the world's best neurological care, I was dispatched to home. • In fact, New York has more brain surgeons than any other town in the world. Mine was selected for me by a family friend, a neuroradiologist. First my friend told me I'd suffered a

PHOTOGRAPHED BY MAX AGUILERA-HELLWEG

brain hemorrhage. Then he said he had just the surgeon for me, a specialist in vascular malformations in the brain, which is what, by now, I understood I had. "He's terrific," I was told.

The operation, as far as I could be aware of it, was uneventful. Brain surgery is painless, and my recovery was quick. *It's just a bad haircut,* I took to saying. Still, I couldn't help myself. This is what I wondered: Had the person who'd mucked around inside my brain really been the best person for the job? I wanted assurances, even after the fact. So I went eagerly to that dinner party. It was a terrific evening. The surgeon was engaging, cultivated. He smoked a pipe. He showed me which part of the asparagus not to eat—I hadn't known! He mentioned his collection of medieval surgical instruments, and I got a look at his rare books. He had a Vesalius, I believe—and he had read it (I saw his pencilings in the margin). The evening was pleasantly reassuring. But toward the end—during dessert, I think—I asked if I could follow him into the operating room some day. I wanted to see what I had missed when I was under anesthesia. "Sure," my surgeon responded cheerfully.

WE ALL KNOW A LOT ABOUT OPERATING rooms by now. The blue dress scheme, the chilling beep of monitors, and, in the center, the sleeping patient draped like a sofa in storage. Still, I hadn't expected the microscopes. Neurosurgeons work through microscopes aimed at a hole a couple inches into the brain. There are microscalpels and a pointy suction that drains accumulating fluids and allows the surgeon to see. A TV was hooked into the microscope. I followed the operation on its wide screen.

As luck would have it, the case on the table was not unlike my own. Since I had no inkling of intracranial anatomy, I watched for dramatic cues. I didn't have to wait long. The surgeon was at a particularly delicate stage of the operation when bleeding started—a hemorrhage of sorts. That hole in the head was filling with blood. Worse, the suction failed. The entire TV screen turned a sanguinary red. Worse still, it seemed to me, my surgeon was beside himself. He jumped up and down on his stool. He pounded his feet.

"I have no suction," he yelled.

"Checking," came a woman's voice.

"What good does that do, goddamned son of a bitch," he replied.

The suction returned, only to cut out again.

"Get the sucker on! Of all times for this to happen!" The surgeon stomped his heels on the tile floor. His gestures, his voice, were like a mugger's, almost violent, not at all like the thoughtful physician I'd known at my own bedside. The suction returned, but the bleeding was difficult to stop. Blood actually jumped from the head. Like ocean spray, I thought. "I'm doing something wrong," the surgeon shouted to no one in particular. Shouting seemed his way of gaining control in an emergency. "This is a fucking travesty," he yelled. "Control that bleeding!" He worked furiously. "What the hell am I missing here?" he said.

There was no mistaking: This erudite man who collected wines and medieval medical instruments was flat-out; the craft itself was flat-out. I had wanted reassurance of some sort, but seeing the crisis, I couldn't imagine that things were ever different. Control in the operating room must always be in danger of slipping away. I covered my masked mouth. *Don't let anything happen to this poor patient,* I thought.

Then it ended. The surgeon stopped the bleeding. The routine was reestablished. "I know it gets confusing," he said to the nurse with perfect calm. His gown was splattered with blood.

Afterward, when I asked how he was, he said, "If the patient is all right, then it'll be a high. If his left side is paralyzed, it'll be damned depressing."

OFTEN, WHEN WE CHOOSE A DOCTOR, WE think about bedside manner, or some corollary. She is really nice. He takes time with you. I can get through to her on the phone. "How have you been?" he asks engagingly, and doesn't check his watch. The doctor-patient bond is mostly what patients see. That and the handsome bill. But when it comes to the practice of medicine—the thing that matters most—my visit to the OR opened my eyes to the fact that others are best suited to judge. In the case of my surgeon, for instance, it was that family friend, the neuroradiologist, who had seen my surgeon's videotapes and his results, day in and day out. The truth was that whether or not he was engaging or widely read, or whether or not he yelled at himself in the operating room, he was a terrific surgeon, a fierce advocate for a patient. And the doctors who worked closest with him knew this best.

The patient on the table woke up and was fine—better for knowing nothing of the drama he'd slept through—and so, years later, am I. ■

DR. WAYNE ISOM

PUMP YOU UP

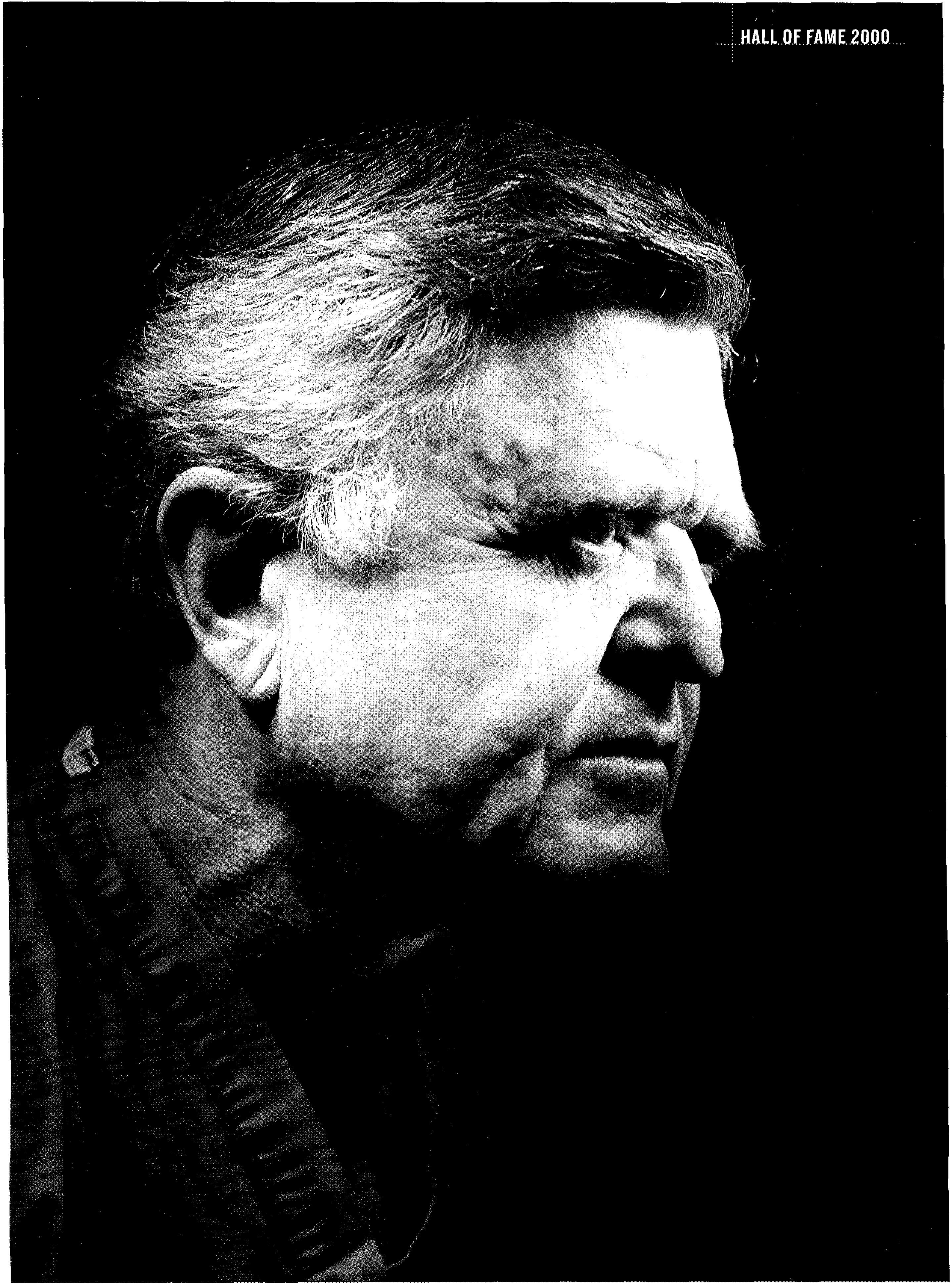
A FEW HOURS AFTER DAVID LETTERMAN WAS TOLD TO go under the knife or risk permanent cancellation, Dr. Wayne Isom, chairman of cardiothoracic surgery at New York Weill Cornell Medical Center, strolled into OR-16 and stabbed him in the heart two times—or once more than his old network did, as Dave would say. Letterman's heart slowly deflated like a limp, yellowish balloon, and into the punctures the surgeon inserted the tubes of a heart-lung machine that, for the next hour, would do Dave's living for him. "They're *controlled* stabs," Isom explains. "If they weren't, they'd be fatal."

Isom heads one of the most highly regarded heart-surgery programs in the nation. His team performs some 1,500 operations a year—he does 300 himself, sometimes four a day—and he's unwittingly developed a sideline in TV personalities. Before Letterman's quintuple bypass, there were Larry King's quintuple, Walter Cronkite's quadruple, and Jack Paar's single-plus-double valve replacement. "He is one of the two truly great doctors in this field who have built a significant team," says Morgan Stark, regional chairman of the American Heart Association. (The other top doctor, Valentin Fuster of Mount Sinai, admires not just Isom's technique but the way he "gives significant confidence to his patients.")

While Isom, 60, credits his department's boutiquelike structure—with its own ICU, cardiologists, surgeons, nurses, anesthesiologists, and pharmacy—those who refer cases to him praise his bedside manner and ability to improvise mid-surgery. "He's not afraid to do a high-risk case," says Letterman's cardiologist, Dr. Martin Post. Like the feisty old guy who asked Isom for a valve replacement, even though he was 90 and had had bypass surgery when he was 70. Three years later, Philip Johnson and his new valve are doing just fine.

Isom "exudes confidence and competence," says Rob Burnett, the *Late Show*'s executive producer. "Actually, when I saw him, I made an appointment for 25 years from now." On the night of his post-op return to TV, a visibly choked-up Letterman trotted out his surgical team for a curtain call—but the top man was still at work. "Dr. Isom had a conflict," says Burnett, "so we had to have an actor play him, and when he was available, we shot a close-up of him and cut it into the show." For Isom, of course, it was just another bypass.

ROBERT KOLKER



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A KEY TO ABBREVIATIONS CAN BE FOUND ON PAGE 40.

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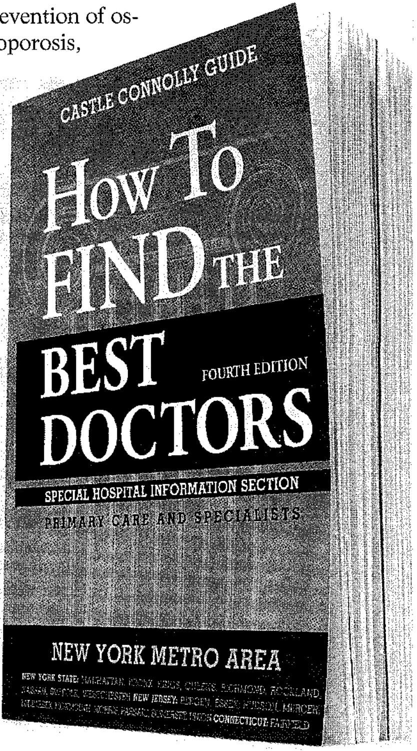
ABOUT CASTLE CONNOLLY GUIDES

WHO PICKED THE BEST DOCTORS? THEIR PEERS DID, through a survey conducted by Castle Connolly Medical Ltd., the publishers of *How to Find the Best Doctors: New York Metro Area.* Castle Connolly researchers sent questionnaires to more than 20,000 local doctors, nurses, and hospital administrators, asking the simple question: To whom would you send a member of your family? Nominees were sought in every specialty, with the emphasis on patient care rather than academic excellence or research. In addition, hundreds of leading specialists and health-care professionals were asked for their recommendations and advice. The top 6,000 vote-getters (out of 15,000 nominees) will be included in the fifth edition of *How to Find the Best Doctors,* to be published in the fall. For *New York*'s list—a sneak preview of the fifth edition—Castle Connolly made one more pass, creating an even more selective roster of 1,500 doctors in New York City, Long Island, Rockland County, Westchester County, northern and central New Jersey, and parts of Connecticut. The list is divided into primary care—the first doctor you go to for any health problem—and specialists in every field from allergies to vascular surgery. Most doctors participate in a wide variety of insurance plans, but these affiliations now change so often we've chosen not to try to list them. The doctors who accept no managed care at all are listed as "NO HMO/PPO." (The fourth edition of Castle Connolly's New York *Best Doctors* guide as well as its Florida and Chicago volumes are available in bookstores or directly from the publisher by calling 800-399-DOCS, or visiting its Website at WWW.CASTLECONNOLLY.COM; AOL keyword: castleconnolly.)



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Lawrence Ross
Bronx, 718-863-8465. MONTEFIORE.

Joseph Santiamo
Alzheimer's disease. *Staten Island, 718-967-3000.* SISTERS OF CHARITY BS.

Richard B. Schwarz
Hypertension, diabetes, kidney-transplant patients. *Suffolk, 631-351-3700.* HUNTINGTON.

David Silverman
Infectious diseases. *Manhattan, 212-496-1929.* NYU MED; NO HMO/PPO.

Steven L. Sivak
Manhattan, 212-647-6464. ST VINCENT'S.

Fassil Teffera
Diabetes, hypertension. *Bronx, 718-320-7401.* MERCY.

Steven Weisholtz
Infectious diseases. *Bergen, 201-568-3335.* ENGLEWOOD.

Michael Whitcomb
Geriatrics. *Fairfield, 203-531-1808.* GREENWICH; NO HMO/PPO.

Peter Zeale
Manhattan, 212-647-6430. ST VINCENT'S.

OBSTETRICS AND GYNECOLOGY

Laxmi Baxi
High-risk pregnancy, maternal-fetal medicine. *Manhattan, 212-305-5899.* COLUMBIA PRES.

Elisa Burns
Menopause, minimally invasive surgery. *Westchester, 914-241-1050.* N WESTCHESTER.

David Butler
Gynecologic surgery, menopausal problems. *Bergen, 201-871-4040.* HOLY NAME.

Alan Cooperman
Laparoscopic surgery, pelvic surgery. *Essex, 973-467-9440.* OVERLOOK.

Roger Duvivier
Colposcopy, laser surgery, advanced laparoscopy/hysterectomy. *Brooklyn, 718-246-8500.* NY METHODIST.

Terri Edersheim
High-risk obstetrics, multiple pregnancies. *Manhattan, 212-472-5340.* WEILL CORNELL CTR; NO HMO/PPO.

J. Milton Hutson
Multiple pregnancy, high-risk obstetrics. *Manhattan, 212-472-5340.* WEILL CORNELL CTR; NO HMO/PPO.

Sari J. Kaminsky
Women's health issues. *Manhattan, 212-423-6796.* METROPOLITAN.

Robert A. Knuppel
High-risk obstetrics, office gynecology. *Middlesex, 732-235-7643.* ST PETER'S

Raymond McCaffrey
Obstetrics and gynecology. *Manhattan, 212-722-8888.* COLUMBIA PRES. NO HMO/PPO.

Marco A. Pelosi
Laparoscopy, advanced pelvic surgery. *Hudson, 201-858-1800.* BAYONNE.

Vincent Pillari
High-risk obstetrics. *Staten Island, 718-876-4293.* SISTERS OF CHARITY SV.

Robert Sasson
Laparoscopic and gynecologic surgery, high-risk obstetrics. *Manhattan, 212-517-8333.* WEILL CORNELL CTR; NO HMO/PPO.

Henry Schiavello
High-risk pregnancies, women's health issues. *Queens, 718-497-3045.* WYCKOFF HEIGHTS.

PEDIATRICS

Elizabeth Alderman
Eating disorders. *Bronx, 718-920-6614.* MONTEFIORE.

Russell Asnes
Bergen, 201-569-2400. ENGLEWOOD.

Fredric Bomback
Infectious disease, complicated diagnoses. *Westchester, 914-428-2120.* WHITE PLAINS.

Richard Bonforte
Cystic fibrosis, asthma. *Hudson, 201-915-2456.* JERSEY CITY.

Jeffrey Brown
Westchester, 914-251-1100. UNITED.

Robert Chessin
Fairfield, 203-372-1000. ST. VINCENT'S BRIDGEPORT.

Edward Davies
Manhattan, 212-744-8530. LENOX HILL; NO HMO/PPO.

Alvin N. Eden
Pediatric obesity, nutrition. *Queens, 718-261-8989.* WYCKOFF HEIGHTS.

David R. Fernandes
Brooklyn, 718-238-

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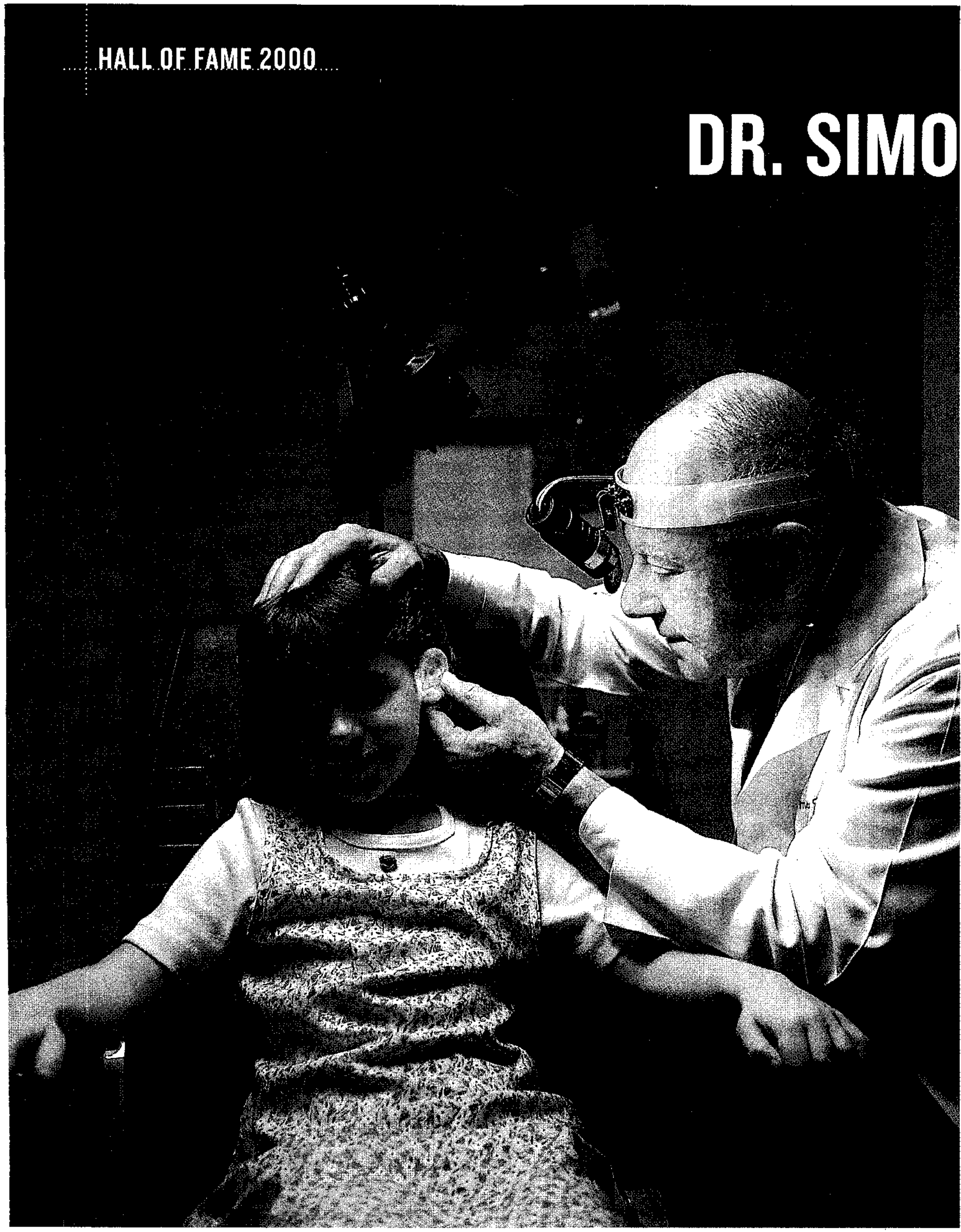
KEY TO ABBREVIATIONS

BAYONNE: Bayonne Hospital, Hudson
BELLEVUE: Bellevue Hospital Center, Manhattan
BETH ISRAEL: Beth Israel Medical Center, Manhattan
BETH ISRAEL KH: Beth Israel Medical Center, Kings Highway Division; Brooklyn
BETH ISRAEL NORTH: Beth Israel Medical Center, Singer Division; Manhattan
BRIDGEPORT: Bridgeport Hospital, Fairfield
BRONX-LEB: Bronx-Lebanon Hospital Center
BRONX PSYCH: Bronx Psychiatric Center
BROOKDALE: Brookdale University Hospital and Medical Center, Brooklyn
BROOKLYN: The Brooklyn Hospital Center
BROOKLYN CALEDONIAN: The Brooklyn Hospital Center, Caledonian Campus
BURKE: Burke Rehabilitation Hospital, Westchester
CABRINI: Cabrini Medical Center, Manhattan
CALVARY: Calvary Hospital, Bronx
CATHOLIC: Catholic Medical Center, Brooklyn and Queens
CHILDREN'S NJ: Children's Hospital of New Jersey, Essex
CHRIST: Christ Hospital, Hudson
CLARA: Clara Maass Medical Center, Essex
COLUMBIA PRES: New York–Presbyterian Hospital/Columbia Presbyterian Medical Center, Manhattan
COMMUNITY: Community Hospital at Dobbs Ferry, Westchester
DANBURY: Danbury Hospital, Fairfield
ENGLEWOOD: Englewood Hospital and Medical Center, Bergen
FLUSHING: Flushing Hospital Medical Center, Queens
FOUR WINDS: Four Winds Hospital, Westchester
GOOD SAMARITAN ROCKLAND: Good Samaritan Hospital, Rockland
GOOD SAMARITAN W ISLIP: Good Samaritan Hospital Medical Center, West Islip, Suffolk
GREENWICH: Greenwich Hospital, Fairfield
HACKENSACK: Hackensack University Medical Center, Bergen
HOLY NAME: Holy Name Hospital, Bergen
HOSP JOINT DISEASES: Hospital for Joint Diseases Orthopaedic Institute, Manhattan
HOSP SPECIAL SURGERY: The Hospital for Special Surgery, Manhattan
HUDSON VALLEY: Hudson Valley Hospital Center, Westchester
HUNTINGTON: Huntington Hospital, Suffolk
JERSEY CITY: Jersey City Medical Center, Hudson
JFK: JFK Medical Center, Middlesex
KESSLER: Kessler Institute for Rehabilitation, Essex
KINGSBROOK: Kingsbrook Jewish Medical Center, Brooklyn
LAWRENCE: Lawrence Hospital, Westchester
LENOX HILL: Lenox Hill Hospital, Manhattan
LI HOSP: Long Island College Hospital, Brooklyn
LI JEWISH: Long Island Jewish Medical Center, Queens
LINCOLN MED: Lincoln Medical and Mental Health Center, Bronx
MAIMONIDES: Maimonides Medical Center, Brooklyn
MANHATTAN EYE: Manhattan Eye, Ear & Throat Hospital
MATHER: John T. Mather Memorial Hospital, Suffolk
MERCY: Our Lady of Mercy Medical Center, Bronx
METROPOLITAN: Metropolitan Hospital Center, Manhattan
MONTEFIORE: Montefiore Medical Center, Bronx
MONTEFIORE WEILER: The Weiler Division of Montefiore Medical Center, Bronx
MOUNTAINSIDE: Mountainside Hospital, Essex
MT SINAI: Mount Sinai Medical Center, Manhattan
MUHLENBERG: Muhlenberg Regional Medical Center, Union
N SHORE MANHASSET: North Shore University Hospital at Manhasset, Nassau
N WESTCHESTER: Northern Westchester Hospital Center
NEWARK BETH ISRAEL: Newark Beth Israel Medical Center, Essex
NORTH GEN: North General Hospital, Manhattan
NORWALK: Norwalk Hospital, Fairfield
NY COMM: New York Community Hospital of Brooklyn
NY EYE AND EAR: New York Eye and Ear Infirmary, Manhattan
NY HOSP QUEENS: New York Hospital Medical Center of Queens
NY METHODIST: New York Methodist Hospital, Brooklyn
NY PSYCHIATRIC: New York State Psychiatric Institute, Manhattan
NYACK: Nyack Hospital, Rockland
NYU DOWNTOWN: NYU Downtown Hospital, Manhattan
NYU MED: NYU Medical Center
NYU TISCH: NYU-Tisch Hospital, Manhattan
ORANGE: Hospital Center at Orange, Essex
OVERLOOK: Overlook Hospital, Union
PARKWAY: Parkway Hospital, Queens
PASCACK: Pascack Valley Hospital, Bergen
PASSAIC: General Hospital Center at Passaic
PHELPS: Phelps Memorial Hospital Center, Westchester
RWJ: Robert Wood Johnson University Hospital at New Brunswick, Middlesex
RWJ HAMILTON: Robert Wood Johnson University Hospital at Hamilton, Mercer
SCHNEIDER: Schneider Children's Hospital, Queens
SI NORTH: Staten Island University Hospital North
SI SOUTH: Staten Island University Hospital South
SISTERS OF CHARITY BS: Sisters of Charity Medical Center, Bayley Seton Campus, Staten Island
SISTERS OF CHARITY SV: Sisters of Charity Medical Center, St. Vincent's Campus, Staten Island
SLOAN-KETTERING: Memorial Sloan-Kettering Cancer Center, Manhattan
SOMERSET: Somerset Medical Center, Somerset
SOUND SHORE: Sound Shore Medical Center of Westchester
SOUTHAMPTON: Southampton Hospital, Suffolk
ST AGNES: St. Agnes Hospital, Westchester
ST BARNABAS BRONX: St. Barnabas Hospital, Bronx
ST BARNABAS LIVINGSTON: St. Barnabas Medical Center, Essex, **ST CATHERINE'S:** St. Catherine of Siena, Smithtown, Suffolk
ST CHARLES: St. Charles Hospital & Rehabilitation Center, Suffolk
ST CLARE'S: St. Clare's Hospital and Health Center, Manhattan
ST FRANCIS: St. Francis Hospital, Nassau
ST JOHN'S: St. John's Episcopal Hospital, Queens
ST JOHN'S RIVERSIDE: St. John's Riverside Hospital, Westchester
ST JOSEPH'S PATTERSON: St. Joseph's Hospital and Medical Center, Passaic
ST JOSEPH'S YONKERS: St. Joseph's Medical Center, Yonkers; Westchester
ST LUKE'S: St. Luke's–Roosevelt Hospital Center, Manhattan
ST MICHAEL'S: St. Michael's Medical Center, Essex
ST PETER'S: St. Peter's University Hospital, Middlesex
ST VINCENT'S: St. Vincent's Hospital and Medical Center, Manhattan
ST VINCENT'S BRIDGEPORT: St. Vincent's Medical Center in Bridgeport, Fairfield
STAMFORD: The Stamford Hospital, Fairfield
STONY LODGE: Stony Lodge Hospital, Westchester
SUNY BROOKLYN: SUNY Downstate Medical Center
SUNY STONY BROOK: University Hospital and Medical Center at Stony Brook (SUNY), Suffolk
UMDNJ: University of Medicine and Dentistry of New Jersey Hospital, Essex
UNION: Union Hospital, Union
UNITED: NEW YORK United Hospital Medical Center, Westchester
VA BRONX: VA Medical Center, Bronx
VA MANHATTAN: Department of Veterans Affairs, New York Campus, Manhattan
VALLEY: The Valley Hospital, Bergen
WEILL CORNELL CTR: New York–Presbyterian Hospital/New York Weill Cornell Medical Center, Manhattan
WESTCHESTER: Westchester Medical Center
WESTCHESTER SQ: Westchester Square Medical Center, Bronx
WHITE PLAINS: White Plains Hospital Center, Westchester
WINTHROP: Winthrop–University Hospital, Nassau
WYCKOFF HEIGHTS: Wyckoff Heights Medical Center, Brooklyn
YALE: Yale–New Haven Hospital, New Haven



DR. SIMON PARISIER

HEARING HERO

TALKING TO SUSAN CHEFFO ON THE phone is a remarkable experience—the 53-year-old Long Island principal of the Bethpage Hearing and Vision School has been profoundly deaf for over a decade. But three years ago, Dr. Simon Parisier surgically implanted a tiny transistor in her ear. It was like opening a door to a new world. "He's exceptional," she says of her doctor. "He's not just a technician. He's someone who is invested in having young children and adults hear who were not able to hear." Cochlear implants transpose sound into electrical stimuli that the brain can interpret. Parisier first started working with them in 1979, but it wasn't until the past five years that the technology really took off. Last year, Lenox Hill hospital's Cochlear Implant Center, which Parisier founded, did 120 implants, some in children as young as eleven months. "Patients don't know how lucky they are," says David Edelstein, the chairman of Manhattan Eye, Ear and Throat Hospital. "He's absolutely the most consistent doctor, whether you see him at eight in the morning on Monday or five in the afternoon on Friday, and you don't know how unusual that is in surgery." Parisier's work is highly controversial within the deaf community. "They accuse us of trying to fix something that's not broken," Parisier says. "Profoundly deaf people are generally ostracized by hearing people. That's what has led to the deaf culture." Although Parisier sees the need that deaf culture fills, he couldn't disagree more with those who suggest that deafness shouldn't be treated. "Of all the handicap populations," he says, "the ones who earn the least are the profoundly deaf. They have limited educational achievements, which makes it tough to find a job. Speech, hearing, and language skills are the tools that you need to achieve an education. And that's really the goal of cochlear implants, not just hearing."

Parisier began his career specializing in head and neck cancer but soon realized it wasn't for him. "Failure in head-and-neck-cancer work means death," he explains. "Different doctors have different personalities; I didn't handle those kinds of failures very well." He dabbled in cosmetic surgery but still wasn't satisfied. Finally, as an ear surgeon, he discovered work that was gratifying both emotionally and intellectually. "Otologists were the first to use the surgical microscope, and that was just fantastic—the bones of hearing are very pretty—and you could do a technically sophisticated procedure *and* restore someone's hearing, and that was like 'Wow!' "

Today he gets the same thrill every time he turns on a toddler's implant for the first time. "It's pretty dramatic," he says. "It's the first sound they've ever heard. And if Mommy's in the room, she's going to cry. It's a great feeling." MICHAEL STEELE

7842. LI HOSP.

Michael Frogel Asthma, failure to thrive. *Nassau, 516-465-4377.* SCHNEIDER.

Judith Goldstein Newborns and infants, infectious disease. *Manhattan, 212-585-3329.* LENOX HILL.

Steven J. Goldstein Nutrition, asthma. *Queens, 718-268-5282.* LI JEWISH.

Donald Gribetz *Manhattan, 212-289-1401.* MT SINAI; NO HMO/PPO.

Laurence D. Gruenwald Asthma. *Essex, 973-762-3835.* ST BARNABAS LIVINGSTON.

Anantham Harin Neonatology. *Staten Island, 718-876-4637.* SISTERS OF CHARITY SV.

Sarla Inamdar Rheumatic disorders. *Manhattan, 212-423-6228.* METROPOLITAN.

Harvey Kolker Children with disabilities, general pediatrics. *Suffolk, 631-928-4888.* ST CHARLES.

Arnold Korval General pediatrics, adolescents. *Fairfield, 203-637-0186.* GREENWICH.

Signe Larson Endocrinology. *Manhattan, 212-427-0540.* MT SINAI.

George Lazarus Adolescent health. *Manhattan, 212-744-0840.* COLUMBIA PRES; NO HMO/PPO.

Herbert Lazarus Lyme disease; muscle, joint, and bone pain. *Manhattan, 212-787-1444.* NYU MED.

Linda Levin Adolescent AIDS program. *Manhattan, 212-423-2887.* MT SINAI.

Harry R. Lubell *Westchester, 914-332-4141.* PHELPS.

Nicholas Mongillo Pediatric HIV disease, sports medicine. *Fairfield, 203-381-9990.* BRIDGEPORT.

Ramon J.C. Murphy Adolescent medicine, general pediatrics. *Manhattan, 212-427-0540.* MT SINAI; NO HMO/PPO.

David Namerow Adolescent medicine, behavioral disorders. *Bergen, 201-791-4545.* VALLEY.

James Oleske Infectious diseases, allergy. *Essex, 201-972-5066.* UMDNJ.

Eric Poon *Manhattan, 212-334-9090.* NYU DOWNTOWN.

Douglas Puder *Rockland, 914-353-2600.* NYACK.

Harold Raucher Behavioral pediatrics, infectious diseases. *Manhattan, 212-289-1400.* MT SINAI; NO HMO/PPO.

Gaddam D. Reddy General pediatrics, cardiology. *Queens, 718-886-5680.* ST JOHN'S.

Frances Rhoads *Middlesex, 732-745-8519.* ST PETER'S.

Suzanne Rosenfeld *Manhattan, 212-769-3070.* WEILL CORNELL CTR; NO HMO/PPO.

Marie Sanford *Manhattan, 212-255-7733.* ST VINCENT'S.

Veronica Santilli *Brooklyn, 718-376-6600.* MAIMONIDES.

William T. Seed Adolescent medicine, allergy. *Manhattan, 212-249-5544.* WEILL CORNELL CTR; NO HMO/PPO.

Joan Short Asthma. *Staten Island, 718-979-7472.* SISTERS OF CHARITY SV.

Donald Skog Newborns, parenting issues. *Manhattan, 212-737-7800.* WEILL CORNELL CTR; NO HMO/PPO.

David Israel Smith *Manhattan, 212-988-0600.* WEILL CORNELL CTR; NO HMO/PPO.

Barney Softness Growth disorders. *Manhattan, 212-769-3070.* COLUMBIA PRES; NO HMO/PPO.

Richard K. Stone Primary care, behavioral pediatrics. *Manhattan, 212-423-8131.* METROPOLITAN.

Barbara Strassberg Developmental pediatrics, adolescence. *Bronx, 718-796-3580.* COLUMBIA PRES.

Michael Traister *Manhattan, 212-787-1444.* BELLEVUE.

Sylvain M. Weinberger *Manhattan, 212-598-0331.* BETH ISRAEL.

Richard Weiner Adolescent medicine, general pediatrics. *Bronx, 718-881-0100.* MONTEFIORE.

Marcia M. Wishnick Developmental pediatrics, genetics—adolescents. *Manhattan, 212-879-7014.* NYU MED.

Norman Zanger General pediatrics. *Union, 908-810-6440.* ST BARNABAS LIVINGSTON.

Sol Zimmerman Development and behavior, psychogenic illness. *Manhattan, 212-725-6300.* NYU TISCH.

Irving Zoltan Premature, high-risk infants. *Bronx, 718-828-9060.* MONTEFIORE; NO HMO/PPO.

SPECIALISTS

DOCTORS ARE LISTED BY SPECIALTY OR SUBSPECIALTY. THEY HAVE ALSO PROVIDED AREAS OF INTEREST OR ADDITIONAL SUBSPECIALTIES, WHERE APPLICABLE.

ADDICTION PSYCHIATRY

Marc Galanter *Manhattan, 212-877-4093.* NYU MED; NO HMO/PPO.

Edward Paul Anxiety disorders. *Manhattan, 212-447-5712.* BELLEVUE.

Michael O. Smith Addiction medicine, acupuncture. *Bronx, 718-993-3100.* LINCOLN MED.

Carol J. Weiss Drug and alcohol abuse. *Manhattan, 212-988-1209.* WEILL CORNELL CTR; NO HMO/PPO.

ALLERGY AND IMMUNOLOGY

Philip Askenase Asthma, urticaria. *Fairfield, 203-785-4143.* YALE.

Larry Bernstein Asthma, recurrent sinusitis. *Queens, 718-544-6641.* MONTEFIORE.

Leonard Bielory Asthma, allergies. *Essex, 973-972-2762.* UMDNJ.

Vincent R. Bonagura Immunodeficiency. *Queens, 718-470-3300.* LI JEWISH.

Ellen Buchbinder Asthma, allergies. *Manhattan, 212-410-3246.* MT SINAI.

Russell Cancellieri *Suffolk, 631-283-3300.* SOUTHAMPTON.

Michael Chandler Sinusitis, asthma. *Manhattan, 212-486-6715.* MT SINAI.

Lawrence Chiaramonte Asthma, chronic fatigue, food allergy. *Queens, 718-224-0779.* NY HOSP QUEENS.

Joseph Chiaramonte Asthma, allergic rhinitis. *Suffolk, 631-665-2700.* GOOD SAMARITAN W ISLIP.

Charlotte Cunningham-Rundles Immunodeficiency, clinical immunology. *Manhattan, 212-659-9268.* MT SINAI.

Raymond Dattwyler Lyme disease. *Suffolk, 631-444-8364.* SUNY STONY BROOK.

William J. Davis Asthma, allergic rhinitis. *Manhattan, 212-305-2300.* COLUMBIA PRES.

Stanley Fine Asthma, drug reactions. *Queens, 718-358-5565.* NY HOSP QUEENS.

Luz Fonacier Skin allergies, drug allergies. *Nassau, 516-663-2097.* WINTHROP.

Neil C. Goldman Drug allergy, asthma. *Westchester, 914-271-0001.* HUDSON VALLEY.

Samuel Grubman Allergies, asthma. *Manhattan, 212-647-6466.* ST VINCENT'S.

Ziv Harish Asthma (children and adults), sinusitis, hay fever, hives. *Bergen, 201-871-7475.* ENGLEWOOD.

Barry Herzlich Allergies, asthma. *Brooklyn, 718-283-8528.* MAIMONIDES.

Alan S. Josephson Immunodeficiency, asthma. *Brooklyn, 718-270-2156.* SUNY BROOKLYN.

Mark Lichtman Asthma, clinical immunology. *Fairfield, 203-869-2080.* GREENWICH.

Nicholas T. Macris Allergy and asthma, diseases of immunity. *Manhattan, 212-249-2940.* LENOX HILL; NO HMO/PPO.

David Stephen Mazza Asthma, adult and pediatric; hay fever; sinus disease. *Manhattan, 212-677-7170.* ST LUKE'S.

Lois Mendelsohn Asthma, allergic rhinitis. *Westchester, 914-666-7171.* N WESTCHESTER.

Michael Richheimer Asthma, skin diseases. *Nassau, 516-889-1110.* NY METHODIST.

David Rosenstreich Urticaria, sinusitis. *Bronx, 718-405-8300.* MONTEFIORE.

James Rubin Asthma, sinusitis. *Manhattan, 212-685-4225.* BETH ISRAEL.

Arye Rubinstein Immunodeficiencies, asthma. *Bronx, 718-792-5687.* MONTEFIORE.

Arlene Schneider Asthma, sinus problems. *Brooklyn, 718-624-6495.* LI HOSP.

Gillian M. Shepherd Allergic reactions, asthma, hives. *Manhattan, 212-288-9300.* WEILL CORNELL CTR.

Frederick P. Siegal Immunodeficiencies, AIDS and HIV infection. *Manhattan, 212-604-2941.* ST VINCENT'S.

Marjorie Slankard Asthma, hay fever. *Manhattan, 212-326-8410.* COLUMBIA PRES.

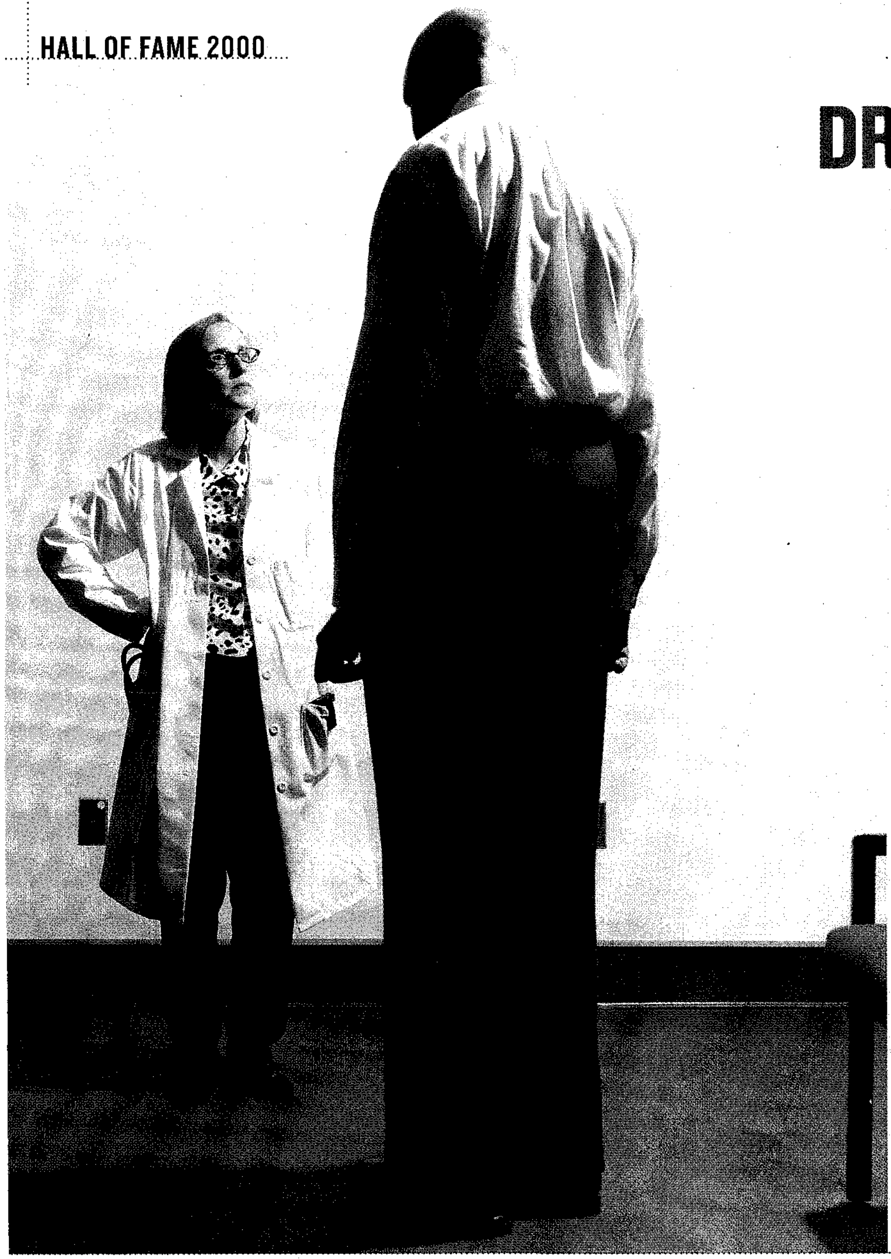
Steven Weiss Bronchial asthma, sinus disease. *Essex, 973-992-4171.* ST BARNABAS LIVINGSTON.

CARDIAC ELECTROPHYSIOLOGY

J. Anthony Gomes Arrhythmias, heart attack. *Manhattan, 212-241-7272.* MT SINAI.

CARDIOLOGY (CARDIOVASCULAR DISEASE)

John Ambrose Interventional cardiology. *Manhattan,*



DR. MARY ROMAN

BIG TROUBLE

WHENEVER DR. MARY ROMAN SEES A LANKY, LIMBY high-school basketball star, she usually has to tell him or her to stop playing, as much as it breaks her heart. "Sometimes it's their whole lives," says Roman, who's fine-boned, 48, and a mere five-feet-two. "It's what they do best." Roman is a cardiologist at New York Hospital who specializes in the Marfan syndrome, a rare, underdiagnosed genetic abnormality whose most common visible sign is overlong limbs and most common invisible sign is an enlarged aorta. (Many suspect Abe Lincoln had it, as well as Jonathan Larson, the creator of *Rent*.) Untreated, the disease weakens the body's connective tissue and can kill suddenly and prematurely, almost always with a torn aorta. If caught, it can be controlled with an unstrenuous life, medication, and, if necessary, surgery. Roman first developed her interest in the syndrome in the mid-eighties, when she was doing research on valvular heart disease at Cornell Medical College. She mixes scholarship, teaching, and a clinical practice that includes more than 100 patients. "Patients tell me they go up to people in crowds and say, 'Have you heard of the Marfan syndrome?' " she says. "They do it politely, but they do it, because they've all heard horror stories about it not getting diagnosed until the autopsy." Roman monitors her patients throughout their lives, so she's invited to their weddings and art openings and often meets members of the extended family. It's not hard to see why they like her. "I think," she says, "I have a pretty unintimidating façade." JENNIFER SENIOR

212-604-2818. ST VINCENT'S.

Mitchell Baruchin Preventive cardiology, nuclear cardiology. *Hudson, 201-216-3060.* CHRIST.

Andrew D. Berke Interventional cardiology, cardiac catheterization. *Nassau, 516-365-2211.* ST FRANCIS.

Dennis A. Bloomfield Cardiac catheterization, hypertension. *Staten Island, 718-876-2429.* SISTERS OF CHARITY SV.

David S. Blumenthal Valvular heart disease, stress testing. *Manhattan, 212-861-3222.* WEILL CORNELL CTR.

Bernard Boal Pacemakers, heart disease. *Queens, 718-657-7208.* CATHOLIC.

Jeffrey Borer Heart-valve disease, heart failure. *Manhattan, 212-746-4646.* WEILL CORNELL CTR; NO HMO/PPO.

Nicholas Brodyn Transesophageal echocardiography, cardiac catheterization. *Union, 908-654-2729.* UNION.

Martin Cohen Electrophysiology, interventional cardiology. *Westchester, 914-593-7800.* WESTCHESTER.

Lawrence Sorel Cohen Coronary-artery disease. *New Haven, 203-785-4128.* YALE.

Jerome Cooper *Westchester, 914-633-7870.* SOUND SHORE.

David Copen *Fairfield, 203-797-7366.* DANBURY.

John Coppola Angiogram, angioplasty, stent placements. *Manhattan, 212-647-6420.* ST VINCENT'S.

Paul S. Damus Cardiac surgery, pacemaker, thoracic and vascular surgery. *Nassau, 516-365-8372.* ST FRANCIS; NO HMO/PPO.

John Dervan *Suffolk, 516-689-7700.* SUNY STONY BROOK.

Edward Dwyer *Essex, 973-972-4731.* UMDNJ.

Richard Fuchs Coronary-artery disease, valvular heart disease. *Manhattan, 212-717-2254.* WEILL CORNELL CTR; NO HMO/PPO.

Valentin Fuster Arteriosclerosis, cardiovascular disease. *Manhattan, 212-241-7911.* MT SINAI.

Bernard Gitler Invasive and noninvasive techniques, sports-cardiology medicine. *Westchester, 914-633-7870.* SOUND SHORE.

Louis Wade Gleckel Cardiovascular diseases. *Nassau, 516-622-6060.* LI JEWISH.

Jerry Gliklich Valve disease, arrhythmia. *Manhattan, 212-305-5588.* COLUMBIA PRES; NO HMO/PPO.

Nieca Goldberg Women's heart disease, preventive cardiology. *Manhattan, 212-434-6200.* LENOX HILL.

Francis Golier Transesophageal echocardiography, stress echoes. *Westchester, 914-631-2895.* PHELPS.

Mark Greenberg Invasive cardiology, consultative cardiology. *Bronx, 718-920-4212.* MONTEFIORE.

Prem Gupta Noninvasive cardiology, cardiac arrhythmias. *Brooklyn, 718-633-4244.* MAIMONIDES.

Jonathan Halperin Peripheral vascular disease. *Manhattan, 212-241-7243.* MT SINAI.

Steven Horowitz
Cardiology, alternative medicine. *Manhattan, 212-420-4560.* BETH ISRAEL.

Richard Kay
Preventive cardiology, congestive heart failure. *Westchester, 914-493-8811.* WESTCHESTER.

Theodore Keltz
Chest pain and palpitation, echo and stress testing. *Westchester, 914-633-7870.* SOUND SHORE.

Thomas Killip
Coronary heart disease, valvular heart disease. *Manhattan, 212-420-4010.* BETH ISRAEL.

Marc Klapholz
Congestive heart failure, angioplasty. *Essex, 973-972-2297.* UMDNJ; NO HMO/PPO.

Paul Kligfield
Exercise testing. *Manhattan, 212-746-4686.* WEILL CORNELL CTR.

Edward Kosinski
Fairfield, 203-576-5468. ST VINCENT'S BRIDGEPORT.

Jerome Koss
Interventional cardiology, cardiac consultation. *Nassau, 516-358-5401.* LI JEWISH.

John B. Kostis
Heart diseases, hypertension. *Middlesex, 732-235-6561.* RWJ.

Eliot Lazar
Hypertension, coronary-artery disease. *Manhattan, 212-305-6863.* COLUMBIA PRES.

Edgar Lichstein
Heart failure, coronary heart disease. *Brooklyn, 718-283-7074.* MAIMONIDES.

John A. McClung
Valvular heart disease, peripheral vascular disease. *Westchester, 914-593-7800.* WESTCHESTER.

Anthony Mercando
Arrhythmias, pacemakers, cholesterol abnormalities. *Westchester, 914-722-6300.* LAWRENCE.

Erwin Mermelstein
Coronary angioplasty, hyperlipidemia. *Middlesex, 732-545-0170.* RWJ.

Judith Monteferrante
Nuclear cardiology, women's heart disease. *Westchester, 914-946-3135.* WHITE PLAINS.

Milton Packer
Heart failure. *Manhattan, 212-305-9260.* COLUMBIA PRES.

Thomas W. Pappas
Nassau, 516-365-2900. ST FRANCIS.

George A. Petrossian
Angioplasty and stents, carotid-artery disease. *Nassau, 516-365-5000.* ST FRANCIS.

Jonathan Plehn
Cardiac ultrasound, congestive heart failure. *Nassau, 516-622-4550.* ST FRANCIS; NO HMO/PPO.

Chatla Reddy
Heart catheterization, angioplasty. *Brooklyn, 718-780-5664.* NY METHODIST.

Gary J. Rogal
Angioplasty, coronary-disease prevention. *Essex, 973-731-9442.* ST BARNABAS LIVINGSTON.

Peter Rosenberg
Cardiology, primary care. *Queens, 718-224-2022.* NY HOSP QUEENS.

Howard Rothman
Cholesterol control, coronary disease. *Bergen, 201-461-6200.* ENGLEWOOD.

Alan Saroff
Valvular heart disease, lipid disorders. *Essex, 973-748-9555.* MOUNTAINSIDE.

James Scheuer
Arteriosclerotic heart disease, congestive heart failure. *Bronx, 718-920-5979.* MONTEFIORE.

Ira Schulman
Angina, heart failure. *Manhattan, 212-233-5308.* NYU DOWNTOWN.

Jacob Shani
Interventional cardiology, catheterization angioplasty. *Brooklyn, 718-283-7480.* MAIMONIDES.

Richard A. Shlofmitz
Interventional cardiology. *Nassau, 516-365-2900.* ST FRANCIS.

Herschel Sklaroff
Cardiology. *Manhattan, 212-289-6500.* MT SINAI; NO HMO/PPO.

Edmund Sonnenblick
Hypertension, heart failure, coronary-artery disease. *Bronx, 718-904-2932.* MONTEFIORE WEILER.

Gerald Sotsky
Bergen, 201-670-8660. VALLEY.

Elliott Stein
Cardiovascular diseases. *Union, 973-467-0005.* UNION.

Richard Steingart
Heart failure, nuclear cardiology. *Nassau, 516-663-2046.* WINTHROP.

Joseph J. Tartaglia
Cardiology medicine, geriatric medicine. *Westchester, 914-946-3388.* ST AGNES.

Joseph Tenenbaum
Valvular heart disease, coronary heart disease. *Manhattan, 212-305-5288.* COLUMBIA PRES; NO HMO/PPO.

Paul Wangenheim
Interventional cardiology, complementary medicine. *Essex, 973-467-1544.* ST BARNABAS LIVINGSTON.

Barry L. Zaret
Arrhythmias, valve disorder, nuclear cardiology. *New Haven, 203-785-4127.* YALE.

Michael Zema
Cardiac pharmacology, cholesterol management. *Suffolk, 516-654-7279.* BROOKHAVEN.

Mark Zucker
Heart transplantation, heart failure. *Essex, 973-926-7205.* NEWARK BETH ISRAEL.

CHILD AND ADOLESCENT PSYCHIATRY

Arthur Reese Abright
Depression and bipolar disorders, attention-deficit disorder. *Manhattan, 212-604-8213.* ST VINCENT'S; NO HMO/PPO.

Jacqueline Bartlett
Stress-related problems, adult psychiatry, attention-deficit disorder. *Essex, 973-972-2977.* UMDNJ.

Donald Cohen
Autism, ADD, Tourette's syndrome. *New Haven, 203-785-5759.* YALE.

Carmel Foley
Behavioral problems, mood disorders. *Queens, 718-470-3510.* LI JEWISH.

Margaret Hertzig
Developmental disabilities, ADD. *Manhattan, 212-746-5712.* WEILL CORNELL CTR; NO HMO/PPO.

Paulina Kernberg
Personality disorders, divorce, infant problems. *Westchester, 914-997-5951.* WEILL CORNELL CTR; NO HMO/PPO.

Clarice Kestenbaum
Dynamic psychotherapy. *Manhattan, 212-543-5333.* WEILL CORNELL CTR; NO HMO/PPO.

Harold Koplewicz
Pediatric psychopharmacology. *Manhattan, 212-263-6205.* NYU MED; NO HMO/PPO.

Donna Moreau
Psychopharmacology and depression, anxiety/psychotherapy. *Manhattan, 212-772-9205.* COLUMBIA PRES; NO HMO/PPO.

Emile Pincus
Adolescent substance abuse, adolescent suicide. *Westchester, 914-941-7400.* STONY LODGE.

John Schowalter
Depression, anxiety. *New Haven, 203-785-2516.* YALE.

John Welch
Anxiety and depression, medication management. *Brooklyn, 718-622-4700.* NY METHODIST; NO HMO/PPO.

CHILD NEUROLOGY

Alan Aron
Neurofibromatosis, seizure disorders. *Manhattan, 212-831-4393.* MT SINAI.

Darryl C. DeVivo
Metabolic and muscle disease. *Manhattan, 212-305-5244.* COLUMBIA PRES; NO HMO/PPO.

Arnold Gold
Learning and developmental disabilities. *Manhattan, 212-305-5483.* COLUMBIA PRES; NO HMO/PPO.

Harriet Kang
Epilepsy. *Bronx, 718-920-4378.* MONTEFIORE.

Mary-Elizabeth Lell
Neonatal neurology, learning difficulties. *Manhattan, 212-604-7494.* ST VINCENT'S.

DR. JO HANNAFIN

A GOOD SPORT

AT 5:15 A.M. DR. JO HANNAFIN, ORTHOPEDIC director of the Women's Sports Medicine Center at the Hospital for Special Surgery, is laying her single scull into the Orchard Beach lagoon for a sunrise row. By 7 A.M. she's in her Upper East Side office, researching the biology of ligament cells as she does twice a week, or she's in the OR, repairing a rotator cuff. Hannafin, a tall, slender brunette, rowed competitively in college, then medical school. But her athleticism didn't overtake her career until she brutally tore the anterior cruciate ligament (ACL) in her knee while cross-country-skiing, and decided to trade in pediatrics for an elective with Dr. Martin Levy, the orthopedic surgeon who operated on her. "He did a lot to encourage me. Plus," she confesses, "the world championships were in the middle of the rotation and I needed someone who would let me disappear for a week." She took home the silver.

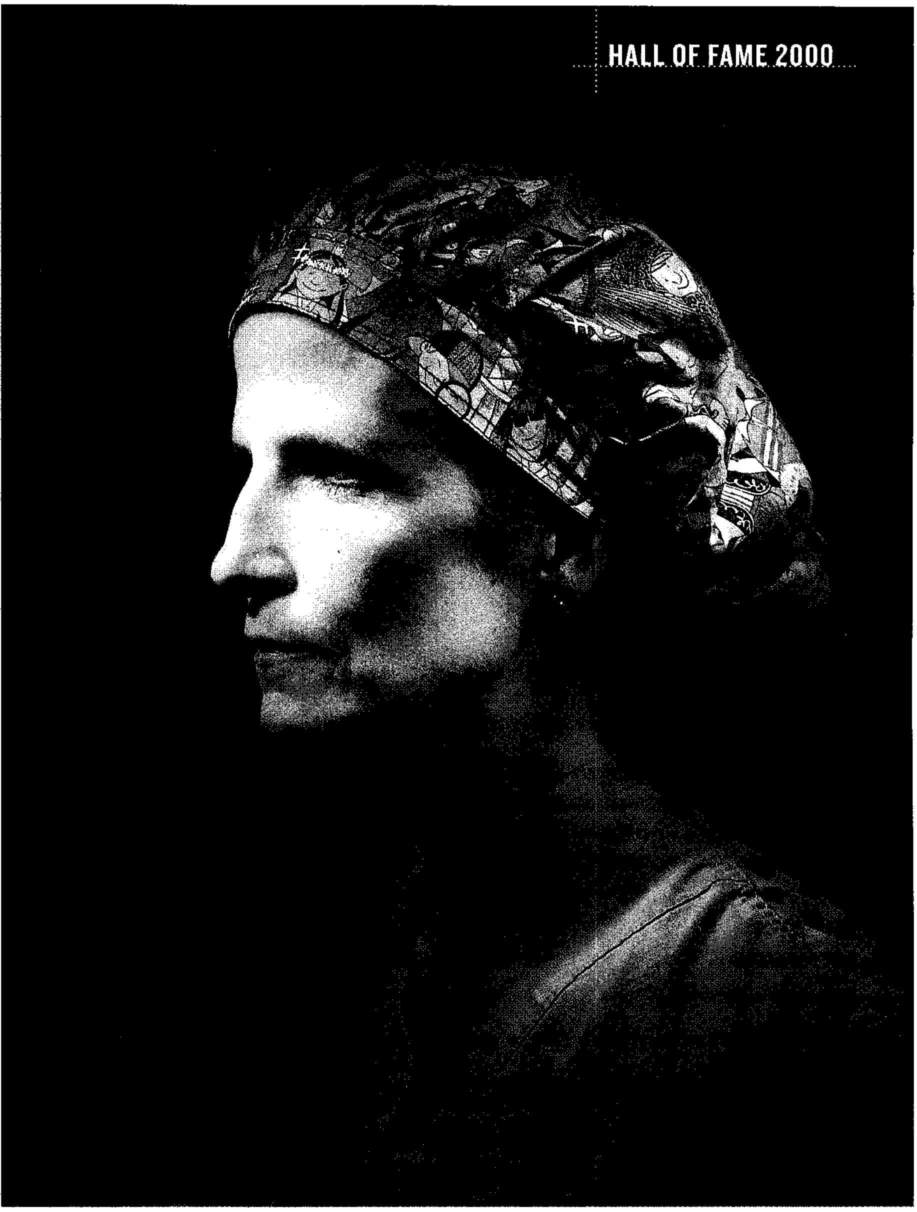
Today Hannafin is one of the top orthopedic surgeons and researchers in the country. Her women's clinic, which she runs along with Dr. Lisa Callahan, a cyclist, and Dr. Deborah Saint-Phard, an Olympic shot-putter, is the only one of its kind in the world. "When it comes to reconstructing a knee ligament," says Hannafin, "it doesn't make any difference if you're a male or female surgeon," but, she suggests, in the nonsurgical areas she has an advantage. "If a high-school track star develops a stress fracture, we'll talk with her about her nutritional history, her eating behavior, her calcium intake. We won't just treat her stress fracture.

"That doesn't mean a male physician *can't* do all these things," she hastens to add. "You don't want to offend the men."

Levy, now a surgeon at Einstein, is not at all offended. "Women and men have different takes on athletics," he says. "It gets into our lives in a different way. Plus, there are subtle issues like, what rubs in your clothing, what does it feel like to have your menstrual period? I can listen to people tell me, but I'm never going to know."

Russell Warren, surgeon-in-chief at the Hospital for Special Surgery, points to Hannafin's effectiveness as an athletic role model. "Jo knows a lot about the psychological problems associated with injuries. Having been there has big value." Particularly to 35-to-50-year-olds. "We understand why they want to keep participating in sports," says Hannafin. "We're not just going to say, 'Your running days are over' and walk out of the room."

On her way to the OR, she points to a wall of photos: a 67-year-old swimmer holding up her gold medals; marathon runners bursting through the finish line. "See that one," she says, indicating a woman in mid-skydive smiling for the camera. "We'd just done her ACL," she says proudly. "She wanted to be able to jump in her Tevas." SARAH BERNARD



Joseph Maytal
Headaches, migraines, epileptic seizures. *Nassau, 718-470-3450.* SCHNEIDER.

COLON AND RECTAL SURGERY

Garth Ballantyne
Laparoscopic surgery. *Bergen, 201-996-2959.* HACKENSACK.

Alfred M. Cohen
Manhattan, 212-639-6698. SLOAN-KETTERING.

Theodore Eisenstat
Colon cancer, inflammatory bowel disease. *Middlesex, 732-494-6640.* MUHLENBERG.

Kenneth Forde
Colon polyps, bowel, tumors. *Manhattan, 212-305-5394.* COLUMBIA PRES.

Bruce Gingold
Avoiding colostomies, cancer, colonoscopy. *Manhattan, 212-675-2997.* ST VINCENT'S.

Richard Golub
Colorectal cancer, surgical endoscopy. *Brooklyn, 718-270-3349.* SUNY BROOKLYN.

Stephen Gorfine
Anal fissure, ulcerative colitis. *Manhattan, 212-517-8600.* MT SINAI.

James Guthrie
Proctology. *Fairfield, 203-853-1705.* NORWALK.

Mark Helbraun
Colonoscopy, rectal cancer. *Bergen, 201-525-1660.* HACKENSACK.

Charles Littlejohn
Fairfield, 203-323-8989. STAMFORD.

Eugene Salvati
Middlesex, 732-494-6640. MUHLENBERG.

John Savino
Pancreas. *Westchester, 914-762-7229.* WESTCHESTER.

Randolph Steinhagen
Colon and rectal cancer, colitis and diverticulitis. *Manhattan, 212-241-3336.* MT SINAI.

Scott Thornton
Fairfield, 203-373-1600. BRIDGEPORT; NO HMO/PPO.

Richard Whelan
Manhattan, 212-305-6136. COLUMBIA PRES.

Wesley Douglas Wong
Rectal incontinence, colorectal cancer. *Manhattan, 212-639-5117.* SLOAN-KETTERING.

Lewis Zinken
Colon cancer, inflammatory bowel disease. *Middlesex, 732-238-2662.* RWJ.

DERMATOLOGY

Robert M. Bernstein
Hair restoration only. *Manhattan, 212-826-2400.* COLUMBIA PRES; NO HMO/PPO.

Irwin Braverman
Cutaneous T-cell lymphoma, lupus. *Fairfield, 203-785-4092.* YALE.

Roger Brodkin
Dermatologic allergy, skin-cancer surgery. *Essex, 973-736-9535.* ST BARNABAS LIVINGSTON.

Andrew Bronin
Malignant melanoma, pediatric dermatology. *Westchester, 914-253-8080.* UNITED; NO HMO/PPO.

Richard Connors
Fairfield, 203-622-0808. GREENWICH.

Timothy Corey
Psoriasis. *Bergen, 201-652-4536.* VALLEY.

Stephen Danziger
Skin cancer, acne. *Brooklyn, 718-638-3640.* NY METHODIST.

Vincent A. Deleo
Contact allergies and eczema, photosensitivity. *Manhattan, 212-523-6003.* ST LUKE'S; NO HMO/PPO.

Robert Feinstein
Acne, skin cancers. *Suffolk, 631-265-1351.* COLUMBIA PRES.

Michael Fisher
Bronx, 718-405-8300. MONTEFIORE WEILER.

Andrew G. Franks Jr.
Skin cancer, rare skin diseases, lupus, morphea, vasculitis. *Manhattan, 212-475-2312.* NYU MED; NO HMO/PPO.

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Our cardiologists and research scientists have actually discovered a way to genetically regrow damaged heart arteries.

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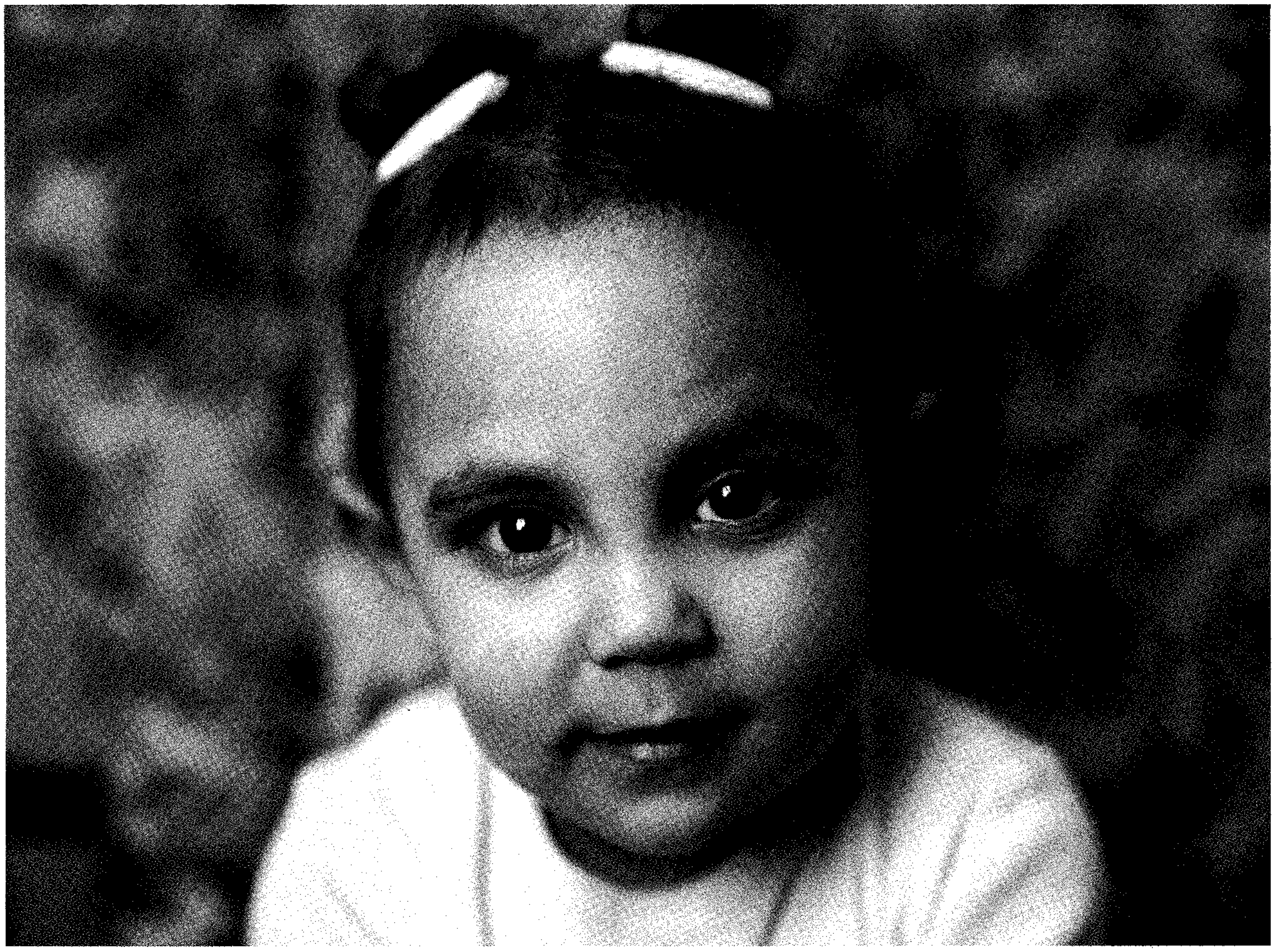
vy League medical schools. And one little girl.



that can detect lung cancer five to seven years before an x-ray, improving the chances of a successful treatment. As a result, the lung cancer survival rate could go from a discouraging 12 percent to as high as 80 percent.

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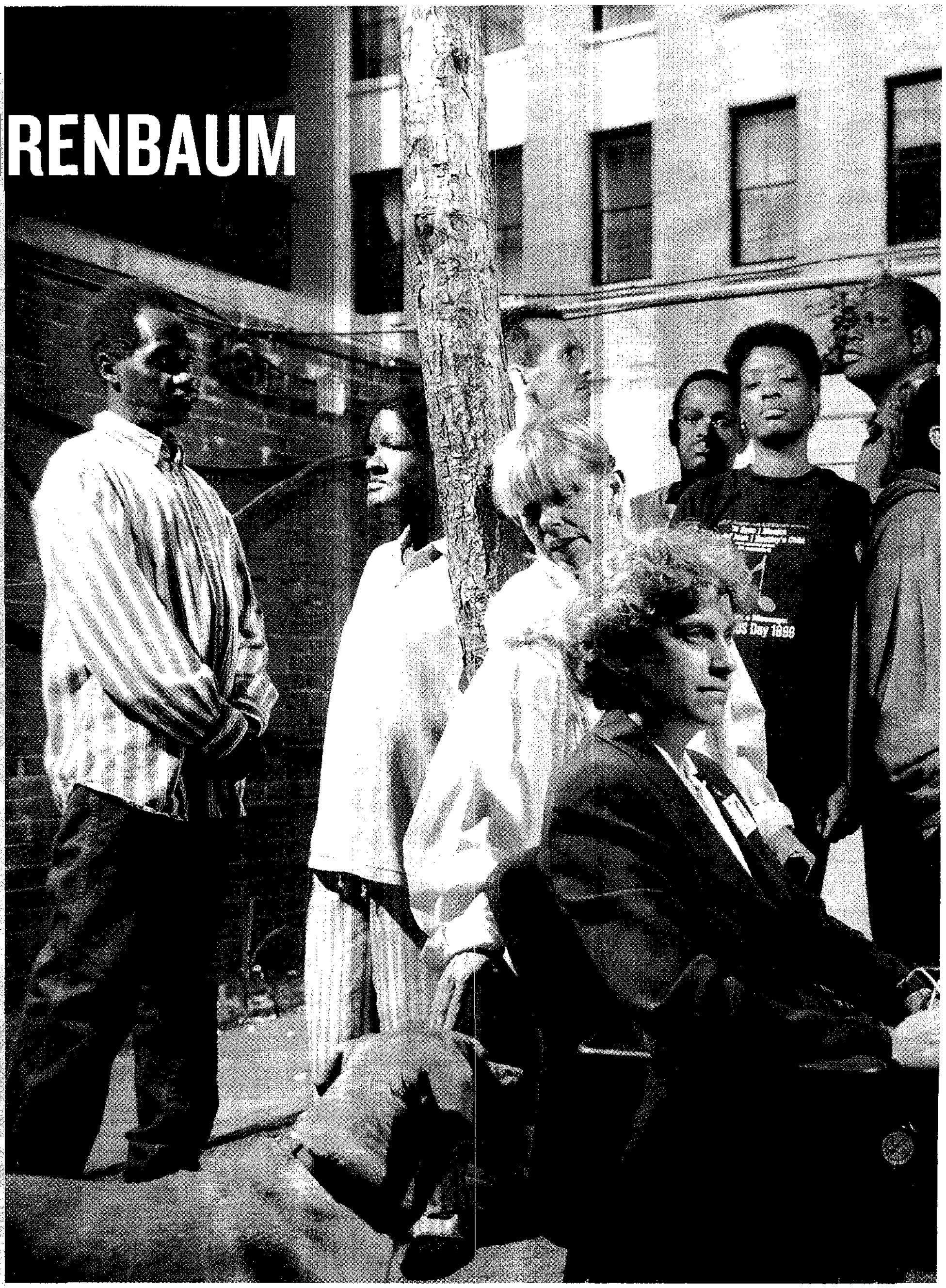
DR. ELLEN BIRENBAUM

CHOOSE LIFE



WHEN LISA ARRIVED AT THE ROBERT MAPPLETHORPE Residential Treatment Facility in 1996, she had all but given up. "I came here to die," she says now. She had been diagnosed with HIV in 1989, but hadn't sought treatment. "I was avoiding it," she says, "medicating myself with drugs." But after eleven months at Mapplethorpe, Lisa was clean, receiving aggressive medical attention for the first time in her life, and well enough to move out. She has since enrolled in college and gotten married, and two years ago, she gave birth to a son. She assigns much of the credit for her turnaround to her physician. "Dr. B. gave me a lot of hope," she says. "She let me know that I can live with the virus."

"Dr. B" is Dr. Ellen Birenbaum, the Mapplethorpe's medical director since Beth Israel hospital created the facility in 1993. But to say that Birenbaum runs a hospice for HIV-infected patients doesn't quite convey how complicated her job actually is. Of the facility's 28 residents, 24 have served hard time; 8 are on parole. In addition to being infected with HIV, each patient also has an average of six other major medical diagnoses—such as hepatitis C, cancer, and diabetes—and ingests an average of nineteen medications four times a day. And everyone, like Lisa, has a history of drug abuse. Birenbaum's job is to keep her eye on all of these balls at once.

Birenbaum, 49, has always worked with the urban poor. "I guess I'm a product of the sixties." She shrugs. "If that's not too clichéd." She did her residency at Harlem Hospital from 1980 to 1983, working extensively with intravenous-drug users. "I remember arguing with patients about their methadone and their pain medications, but I really *liked* working with them," she says. "Often they were far more grateful than other patients and appreciated someone who engaged them."

Her quiet demeanor sometimes seems out of place in the noisy corridors of the Mapplethorpe, but Birenbaum's approach invariably earns patients' respect. "She really listens," explains Leah Strock, who is responsible for the aftercare of all of Beth Israel's HIV patients. "She'll say to a patient, 'This is what we can do; what would you prefer?' It gives the patient a feeling of self-value and self-sufficiency. And that's not something that can be learned in medical school." MICHAEL STEELE

Ellen Gendler Cosmetic dermatology. *Manhattan, 212-288-8222.* NYU MED; NO HMO/PPO.

Roy Geronemus Laser treatment, Moh's micrographic surgery. *Manhattan, 212-686-7306.* NYU MED.

Marsha Gordon General dermatology, aging skin. *Manhattan, 212-831-4119.* MT SINAI; NO HMO/PPO.

Herbert Hochman Diagnostic problems, cosmetic procedures, botox. *Manhattan, 212-861-1656.* LENOX HILL; NO HMO/PPO.

Bruce Katz Laser and cosmetic surgery. *Manhattan, 212-688-5882.* COLUMBIA PRES.

Barney Kenet Cosmetic dermatology, liposuction. *Manhattan, 212-535-9753.* WEILL CORNELL CTR; NO HMO/PPO.

Anna V. Kopec Sun-damaged and aging skin; skin, hair, and nail diseases. *Hudson, 201-858-4300.* BAYONNE; NO HMO/PPO.

Alfred Kopf Malignant melanoma, dysplastic moles. *Manhattan, 212-689-5050.* NYU MED; NO HMO/PPO.

Mark Lebwohl Skin cancer, psoriasis. *Manhattan, 212-876-7199.* MT SINAI; NO HMO/PPO.

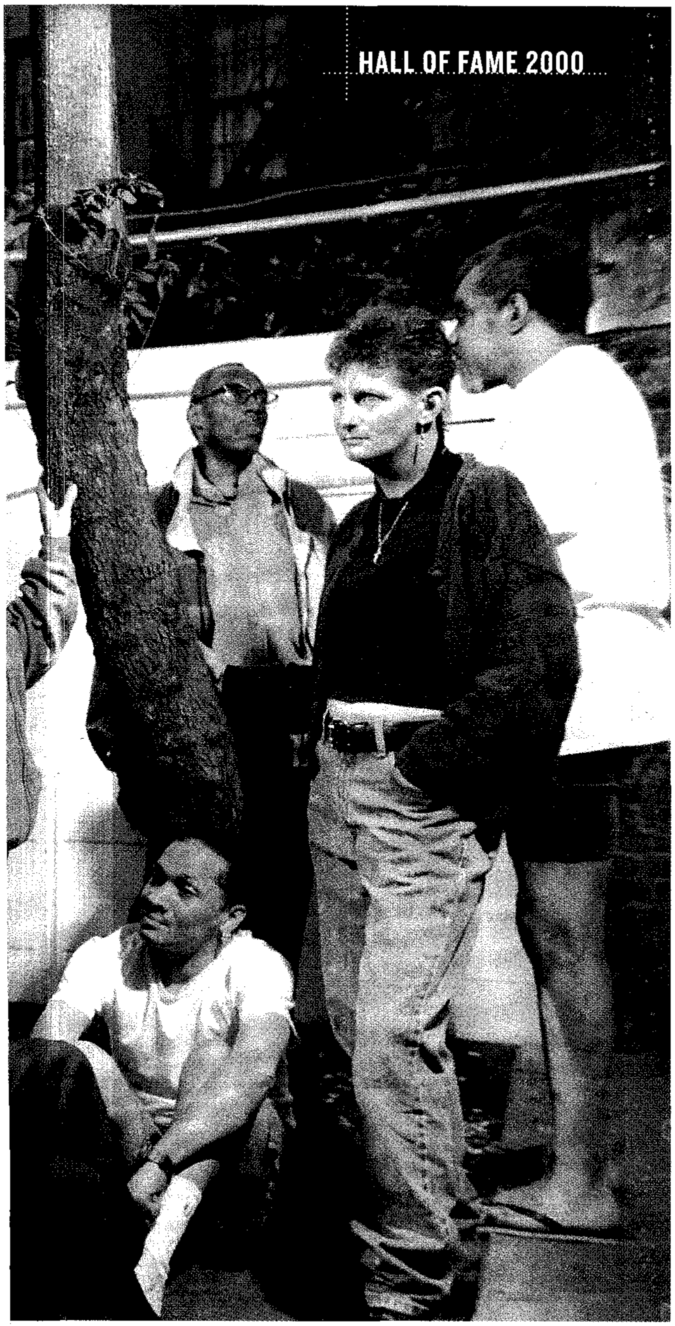
Rhoda Narins Liposuction and laser treatment, botox, collagen, fat peels. *Manhattan, 212-348-1800.* NYU MED; NO HMO/PPO.

Amy Newburger *Westchester, 914-725-1800.* WHITE PLAINS; NO HMO/PPO.

Seth Orlow Pediatric and teenage dermatology, hemangiomas, moles, eczema. *Manhattan, 212-263-5889.* NYU MED.

Philip G. Prioleau Melanoma, skin cancer. *Manhattan, 212-794-3548.* WEILL CORNELL CTR; NO HMO/PPO.

John Romano Treatment of aging skin, skin-cancer screening. *Manhattan, 212-242-5815.* ST VINCENT'S.



Bijan Safai Cosmetic laser surgery. *Westchester, 914-594-4566.* WESTCHESTER.

Ronald Savin Hair disorders/transplants, laser, chemical sclerotherapy. *New Haven, 203-865-6143.* YALE.

Richard K. Scher Nail disorders, nail surgery. *Manhattan, 212-326-8465.* COLUMBIA PRES; NO HMO/PPO.

Robert A. Schwartz *Essex, 973-972-6255.* UMDNJ.

Alan Shalita Acne, rosacea. *Brooklyn, 718-270-1229.* SUNY BROOKLYN; NO HMO/PPO.

Jerome L. Shupack Rare skin diseases, psoriasis. *Manhattan, 212-263-7344.* BELLEVUE; NO HMO/PPO.

Laurence Sibrack Skin cancer, dermatologic cosmetic surgery. *Fairfield, 203-792-4151.* DANBURY.

Howard Sobel Cosmetic dermatology, liposuction. *Manhattan, 212-288-0060.* LENOX HILL.

Nicholas A. Soter Hives, psoriasis. *Manhattan, 212-263-5889.* NYU TISCH.

Michael Stillman General dermatology. *Westchester, 914-241-3330.* N WESTCHESTER.

Diane Tanenbaum Skin care, acne, hair loss. *Manhattan, 212-249-6122.* LENOX HILL; NO HMO/PPO.

Ruth Kaplan Treiber Acne, botox therapy. *Westchester, 914-967-2153.* UNITED; NO HMO/PPO.

Stuart M. Zweibel Moh's micrographic surgery, laser surgery. *Westchester, 914-242-2020.* N WESTCHESTER.

DIAGNOSTIC RADIOLOGY

John Austin Lung diseases/disorders. *Manhattan, 212-305-2986.* COLUMBIA PRES.

Harris L. Cohen Fetal ultrasound, pediatric radiology. *Brooklyn, 718-270-2552.* SUNY BROOKLYN.

Steven M. Cohen Ultrasound, body imaging. *Fairfield, 203-359-0130.* STAMFORD.

D. David Dershaw Mammography, breast imaging. *Manhattan, 212-639-7295.* SLOAN-KETTERING; NO HMO/PPO.

Barbara Edelstein Breast cancer, women's radiology. *Manhattan, 212-860-7700.* LENOX HILL; NO HMO/PPO.

Hossein Firooznia *Manhattan, 212-263-5217.* NYU DOWNTOWN.

Perry Gerard Nuclear medicine, sonograms. *Brooklyn, 718-283-8355.* MAIMONIDES.

Ronald Lee MRI, CT scan. *Fairfield, 203-851-5645.* NORWALK.

Shirley McCarthy Infertility, gynecologic masses. *New Haven, 203-785-6144.* YALE.

Alec J. Megibow Abdominal imaging. *Manhattan, 212-263-5222.* NYU MED.

Karen Miller Cross-section imaging, mammography. *Westchester, 914-366-3450.* PHELPS.

Julie Mitnick Mammography. *Manhattan, 212-686-4440.* NYU MED; NO HMO/PPO.

Karen Norton *Manhattan, 212-241-7418.* MT SINAI.

David Panicek Bone and soft-tissue tumors. *Manhattan, 212-639-5825.* SLOAN-KETTERING; NO HMO/PPO.

Helene Pavlov X-rays. *Manhattan, 212-606-1132.* HOSP SPECIAL SURGERY; NO HMO/PPO.

Michael Swirsky General diagnostic radiology, mammography. *Westchester, 914-493-8759.* WESTCHESTER.

ENDOCRINOLOGY, DIABETES, AND METABOLISM

John Aloia Osteoporosis. *Nassau, 516-663-3511.* WINTHROP.

Martin Barandes Thyroid disease, nuclear medicine. *Manhattan, 212-249-0622.* MANHATTAN EYE.

Joseph Belsky *Fairfield, 203-730-5944.* DANBURY.

Donald Bergman Osteoporosis, thyroid disorders. *Manhattan, 212-876-7333.* MT SINAI.

David Bloomgarden Diabetes, osteoporosis. *Westchester, 914-684-0202.* WHITE PLAINS.

Manfred Blum Thyroid diseases. *Manhattan, 212-263-7444.* NYU MED; NO HMO/PPO.

Alan Brickman Diabetes, thyroids, cholesterol. *Brooklyn, 718-436-9898.* MAIMONIDES.

Gerard Burrow Thyroid, pregnancy. *New Haven, 203-785-4691.* YALE.

Rhoda Cobin Diabetes, osteoporosis; thyroid, pituitary. *Bergen, 201-444-5552.* VALLEY.

Terry Davies Thyroid cancer, Graves' and Hashimoto's diseases. *Manhattan, 212-241-6627.* MT SINAI.

Samuel Engel *Fairfield, 203-838-4000.* NORWALK.

Loren Wissner Greene Diabetes/metabolism. *Manhattan, 212-263-7449.* NYU MED; NO HMO/PPO.

Richard Hoffman Diabetes, thyroid disease. *Staten Island, 718-442-0300.* SI SOUTH.

James Hurley Hyperthyroidism. *Manhattan, 212-746-6290.* COLUMBIA PRES; NO HMO/PPO.

David R. Jacobs Thyroid diseases, osteoporosis. *Manhattan, 212-628-0300.* LENOX HILL; NO HMO/PPO.

Thomas Jacobs Pituitary/adrenal diseases, thyroid diseases. *Manhattan, 212-305-5578.* COLUMBIA PRES.

Farida Khan Diabetes, thyroid diseases. *Brooklyn, 718-246-8500.* NY METHODIST.

Irwin Klein Thyroid disease, thyroid cancer. *Nassau, 516-622-5200.* N SHORE MANHASSET.

Narinder Kukar Diabetes, thyroid diseases. *Queens, 718-497-0060.* WYCKOFF.

Daniel Lorber Diabetes. *Queens, 718-762-3111.* NY HOSP QUEENS.

Richard J. Mahler *Manhattan, 212-879-4073.* WEILL CORNELL CTR; NO HMO/PPO.

Paul Margulies Thyroid disease, adrenal disease. *Nassau, 516-627-1366.* N SHORE MANHASSET.

Merville Marshall Thyroid disorders, diabetes. *Westchester, 914-594-4429.* WESTCHESTER.

Constance Park Diabetes. *Manhattan, 212-317-4567.* COLUMBIA PRES; NO HMO/PPO.

Stephen Rosen Diabetes mellitus, thyroid diseases. *Fairfield, 203-359-2444.* STAMFORD.

Arthur H. Rubenstein Diabetes. *Manhattan, 212-659-9003.* MT SINAI; NO HMO/PPO.

George Schneider Thyroid diseases, diabetes mellitus. *Essex, 973-228-2047.* NEWARK BETH ISRAEL.

Elizabeth Shane Osteoporosis/hyperparathyroidism, transplant bone disease. *Manhattan, 212-305-2663.* COLUMBIA PRES.

Arnold Silverberg Thyroid disorders, osteoporosis. *Brooklyn, 718-283-6200.* MAIMONIDES.

Alfred Slonim Metabolic diseases only, muscle metabolic disease. *Nassau, 516-562-2556.* N SHORE MANHASSET.

Edward Socolow Thyroid nodules and tumors, diabetes. *Westchester, 914-666-5200.* N WESTCHESTER.

Martin Surks Thyroid, pituitary disorders. *Bronx, 718-920-4331.* MONTEFIORE.

Joseph Tibaldi Thyroid, diabetes. *Queens, 718-762-3111.* FLUSHING.

Jacob Warman Endocrinology, diabetes, metabolism. *Brooklyn, 718-250-8995.* BROOKLYN.

Robert Wehmann Diabetes, thyroid biopsy. *Bergen, 201-666-1400.* PASCACK.

Ivan Young Thyroid disorders, osteoporosis. *Manhattan, 212-675-9332.* ST VINCENT'S.

GASTROENTEROLOGY

Joseph Belladonna Gastroesophageal reflux, colonoscopy/polypectomy. *Union, 908-273-4300.* OVERLOOK.

Murray J. Berenson *Manhattan, 212-421-8340.* ST VINCENT'S; NO HMO/PPO.

Leslie Bernstein *Bronx, 718-920-4846.* MONTEFIORE.

Meyer Blumstein Endoscopy, liver disease. *Queens, 516-593-3541.* LI JEWISH.

Nelson Bonheim Bowel disease. *Fairfield, 203-869-2779.* GREENWICH.

Lawrence Brandt Colitis, IBD, vascular disorders. *Bronx, 718-920-4476.* MONTEFIORE.

Maurice A. Cerulli Gastric and colonic diseases, liver disease and nutrition. *Brooklyn, 718-250-6945.* BROOKLYN.

Bradley A. Connor Travel medicine, parasitology. *Manhattan, 212-570-4000.* WEILL CORNELL CTR.

Samuel J. Daniel Hepatitis C. *Manhattan, 212-423-4700.* NORTH GEN.

Douglas Dieterich Hepatitis, AIDS. *Manhattan, 212-682-4711.* NYU MED.

Brad Dworkin *Westchester, 914-493-7337.* WESTCHESTER.

Richard Fazio Colonoscopic polypectomy, gallstones. *Staten Island, 718-448-1122.* SISTERS OF CHARITY SV.

Barry Field Ulcerative colitis, Crohn's disease. *Westchester, 914-366-6120.* PHELPS.

Hal Freiman Gastroesophageal reflux, colon-cancer screening. *Manhattan, 212-206-0074.* ST VINCENT'S.

Gerald Friedman Irritable-bowel syndrome, inflammatory-bowel disease. *Manhattan, 212-860-6660.* MT SINAI; NO HMO/PPO.

Jane Geders Hepatitis C, nutrition. *Brooklyn, 718-246-8500.* NY METHODIST.

Howard Goldin Inflammatory-bowel disease, GI endoscopy. *Manhattan, 212-249-0404.* WEILL CORNELL CTR; NO HMO/PPO.

Ira Goldman Endoscopy, colon-cancer screening. *Nassau, 516-487-7677.* N SHORE MANHASSET.

Ronald Greenberg Inflammatory-bowel disease, peptic-ulcer disease. *Queens, 718-470-7281.* LI JEWISH.

Stephen Heier Esophageal cancer, stone removal. *Westchester, 914-493-8699.* WESTCHESTER.

Pete R. Holt Chronic diarrhea, inflammatory-bowel disease. *Manhattan, 212-523-3680.* ST LUKE'S.

Ira Jacobson Hepatitis and liver diseases, gastrointestinal endoscopy. *Manhattan, 212-734-5200.* WEILL CORNELL CTR; NO HMO/PPO.

Baroukh Kodsi Peptic-ulcer-reflux disease, colonoscopy, polypectomy. *Brooklyn, 718-851-6767.* MAIMONIDES.

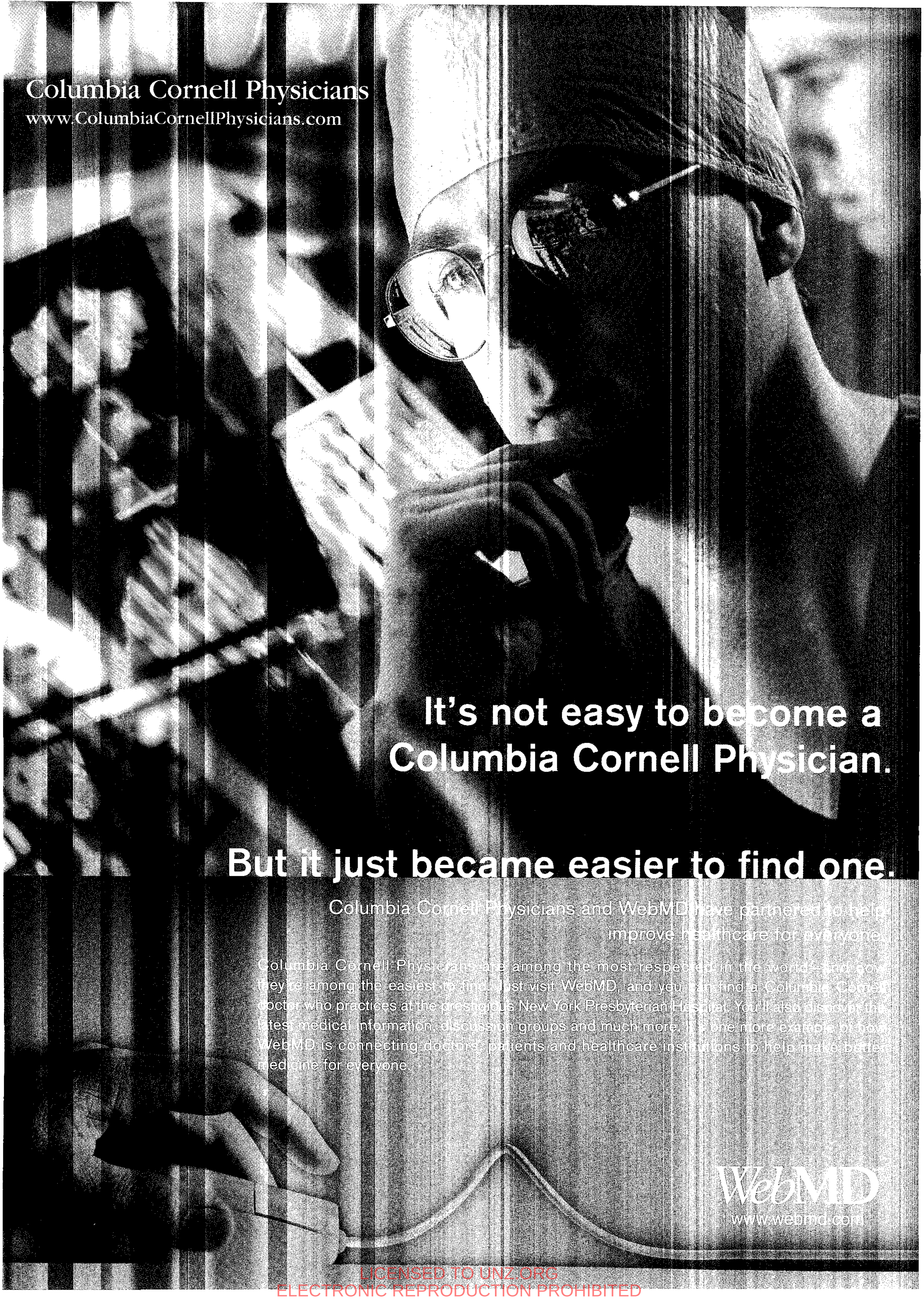
Burton I. Korelitz Inflammatory-bowel disease, Crohn's disease. *Manhattan, 212-988-3800.* LENOX HILL; NO HMO/PPO.

Mark Korsten Pancreatic disease, GI motility problems. *Bronx,*

SPECIAL FOCUS

LYME DISEASE

ASK FIVE DIFFERENT DOCTORS TO DESCRIBE LYME disease, and you'll get five different answers. Often called the "Great Imitator," and commonly associated with up to 100 different symptoms, Lyme disease is a multistage bacterial infection, transmitted by deer ticks, that first results in flulike symptoms, joint pain, and fatigue. If you're fortunate enough to realize you've been infected—more than 70 percent of its victims don't even know they've been bitten—the disease is readily treatable with antibiotics. Absent treatment, the infection can lie dormant before returning in the form of late-stage symptoms such as neurological disorders, heart irregularities, and, most often, swollen knees or migrating joint pain. If the disease reaches this late stage undetected, it can be very difficult to treat. Currently, a fierce medical debate is raging over the merits of long-term treatment. While most doctors say that a 30- to 60-day course of antibiotics is sufficient to kill the infection, others insist that long-term antibiotic treatment is often necessary. Most infectious-disease specialists are concerned that extensive treatment is potentially dangerous, and are awaiting the results of current studies-in-progress. Manhattan infectious-disease doctors who specialize in Lyme disease are **Laura Fisher**, director of the Lyme Disease Center at New York Hospital–Cornell Medical Center (212-746-1771), and **Christopher Busillo** (212-238-0102) and **Chester Lerner** (212-238-0106) at New York University Downtown Hospital. In Westchester: **Robert Nadelman** (914-493-8865) and **Gary Wormser** (914-493-8865) at Westchester Medical Center. In Nassau: **Eileen Hilton** (516-470-6900), director of the Lyme Disease Diagnostic and Treatment Center, and **Sunil K. Sood** (718-470-3480) at Long Island Jewish Medical Center. In Connecticut: **Eugene Shapiro** at Yale–New Haven Hospital (203-688-4518) and **Debra Adler-Klein** at Stamford Hospital (203-325-0146). Two internists with particular expertise in treating the illness are **Bruce Logan** at Manhattan's New York University Downtown Hospital (212-608-6634) and **Raymond Dattwyler** at U Hospital, Stony Brook, in Suffolk (631-444-8364). In addition to infectious-disease specialists, many rheumatologists who treat patients suffering from arthritic conditions have become adept at recognizing the illness. Among the best are **Thomas Argyros**, director of the Lyme Disease Center at Lennox Hill Hospital (212-988-7680); in New Jersey: **Leonard Sigal** at Robert Wood Johnson Medical School (732-235-7210); in Connecticut: **Robert T. Schoen** at Yale–New Haven Hospital (203-789-2255). Recently, LYMErix, a new FDA-approved vaccine, has proven 80 percent effective in clinical trials. For up-to-date information on the vaccine and other issues, contact the American Lyme Disease Foundation at 914-277-6970 or visit its Website at www.aldf.com.



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718-584-9000. VA BRONX.

Steven Landau Inflammatory-bowel disease, ulcer disease. *Westchester, 914-328-8555.* WHITE PLAINS.

Blair Lewis Colonoscopy, internal bleeding. *Manhattan, 212-369-6600.* MT SINAI.

Charles Lightdale Endoscopic ultrasonography, Barrett's esophagus. *Manhattan, 212-305-3423.* COLUMBIA PRES.

Arthur Magun Hepatitis, ulcerative colitis. *Manhattan, 212-305-5287.* COLUMBIA PRES.

Pradeep Mahal Gastrointestinal cancer. *Union, 908-851-6767.* UNION.

Nancy Manzione Endoscopy. *Bronx, 718-405-8300.* MONTEFIORE WEILER.

Daniel Megna Gastrointestinal endoscopy, gastrointestinal cancer. *Staten Island, 718-351-6377.* SI NORTH.

Glen Mogan Colitis, ulcers, liver diseases. *Essex, 973-731-8686.* ST BARNABAS LIVINGSTON.

Capecomorin S. Pitchumoni Pancreas. *Bronx, 718-920-9692.* MERCY.

Daniel Present Crohn's disease, ulcerative colitis. *Manhattan, 212-861-2000.* MT SINAI; NO HMO/PPO.

Mitchell Rubinoff Viral hepatitis, gastroesophageal reflux. *Bergen, 201-444-2600.* VALLEY.

David Sachar Crohn's disease, ulcerative colitis. *Manhattan, 212-241-4299.* MT SINAI; NO HMO/PPO.

Michael Schmerin Colonoscopy, gastroscopy. *Manhattan, 212-348-3166.* WEILL CORNELL CTR; NO HMO/PPO.

Howard Sherman Gastrointestinal endoscopy, hepatobiliary diseases. *Bronx, 718-863-7397.* MONTEFIORE WEILER.

Jerome Siegel Endoscopy, cancer. *Manhattan, 212-734-8874.* BETH ISRAEL.

Sanford Taffet Inflammatory-bowel disease, liver disease. *Westchester, 914-636-5222.* SOUND SHORE.

Howard L. Taubin *Fairfield, 203-375-1200.* BRIDGEPORT.

Morris Traube Swallowing disorders, esophageal diseases. *New Haven, 203-785-6228.* YALE.

Stuart Waldstreicher Endoscopic laser therapy, inflammatory-bowel disease. *Fairfield, 203-967-2100.* STAMFORD.

Jerome Waye Colonoscopy, colon polyps and cancer. *Manhattan, 212-439-7779.* MT SINAI; NO HMO/PPO.

GERIATRIC MEDICINE

Ronald Adelman *Manhattan, 212-746-1677.* WEILL CORNELL CTR.

Judith Ahronheim *Manhattan, 212-647-6400.* ST VINCENT'S.

John Blass Alzheimer's disease, dementia. *Westchester, 914-597-2359.* BURKE.

Patricia Bloom Dementia, geriatric assessment. *Manhattan, 212-523-5727.* ST LUKE'S.

Richard Bullock *Middlesex, 732-661-2020.* JFK.

Christine Cassel Health policy—ethics, end-of-life care. *Manhattan, 212-241-4840.* MT SINAI; NO HMO/PPO.

Joyce Fogel *Manhattan, 212-604-8854.* ST VINCENT'S; NO HMO/PPO.

Michael L. Freedman Alzheimer's disease, geriatrics. *Manhattan, 212-263-7043.* NYU MED.

Laurie Jacobs Osteoporosis. *Bronx, 718-920-6722.* MONTEFIORE.

Mark Lachs *Manhattan, 212-746-7000.* WEILL CORNELL CTR.

Elaine Leventhal *Middlesex, 732-235-6968.* RWJ.

Leslie Libow Diagnostic and management P.R., quality-of-life problems. *Manhattan, 212-824-7646.* MT SINAI.

Robin Russell *Bronx, 718-920-9040.* MERCY.

Eugenia Siegler Dementia, general geriatrics. *Brooklyn, 718-250-6131.* BROOKLYN.

Robert Solomon Alzheimer's disease, osteoporosis. *Union, 908-241-0044.* UNION.

Barney Spivack Mobility impairments, dementia. *Fairfield, 203-967-6120.* STAMFORD.

Mary Tinetti Mobility and falls. *New Haven, 203-688-6361.* YALE.

Gisele Wolf-Klein Dementia, falls. *Queens, 718-289-2276.* LI JEWISH.

GERIATRIC PSYCHIATRY

Robert Butler *Manhattan, 212-517-1315.* MT SINAI; NO HMO/PPO.

Blaine Greenwald Late-life depression, dementia. *Queens, 718-470-8159.* LI JEWISH; NO HMO/PPO.

Barnett Meyers Depression. *Westchester, 914-997-5721.* CORNELL WESTCHESTER.

Barry Reisberg Alzheimer's disease, mental disorders and aging. *Manhattan, 212-889-7579.* NYU MED.

Evelyn Rosen *Brooklyn, 212-813-9410.* NY METHODIST; NO HMO/PPO.

GYNECOLOGIC ONCOLOGY

Richard Barakat Ovarian and uterine cancer. *Manhattan, 212-639-2453.* SLOAN-KETTERING.

Hugh Barber Osteoporosis, breast diseases, pelvic tumors. *Manhattan, 212-734-6555.* LENOX HILL; NO HMO/PPO.

DR. PATRICK FAZZARI

DETECTIVE COLUMBO, M.D.

THE COLUMBIA UNIVERSITY GRADUATE STUDENT, A slender and strikingly pretty woman wearing jeans and a black turtleneck, looked absolutely miserable as she slumped in a chair in Dr. Patrick Fazzari's Madison Avenue office. For the past five months, she'd had intense pain in her groin and under her arms; a battery of medical tests at Columbia's Health Center had ruled out MS and other diseases. Concluding her tale, she said, "So many doctors keep throwing up their hands and saying, 'I don't know.' "

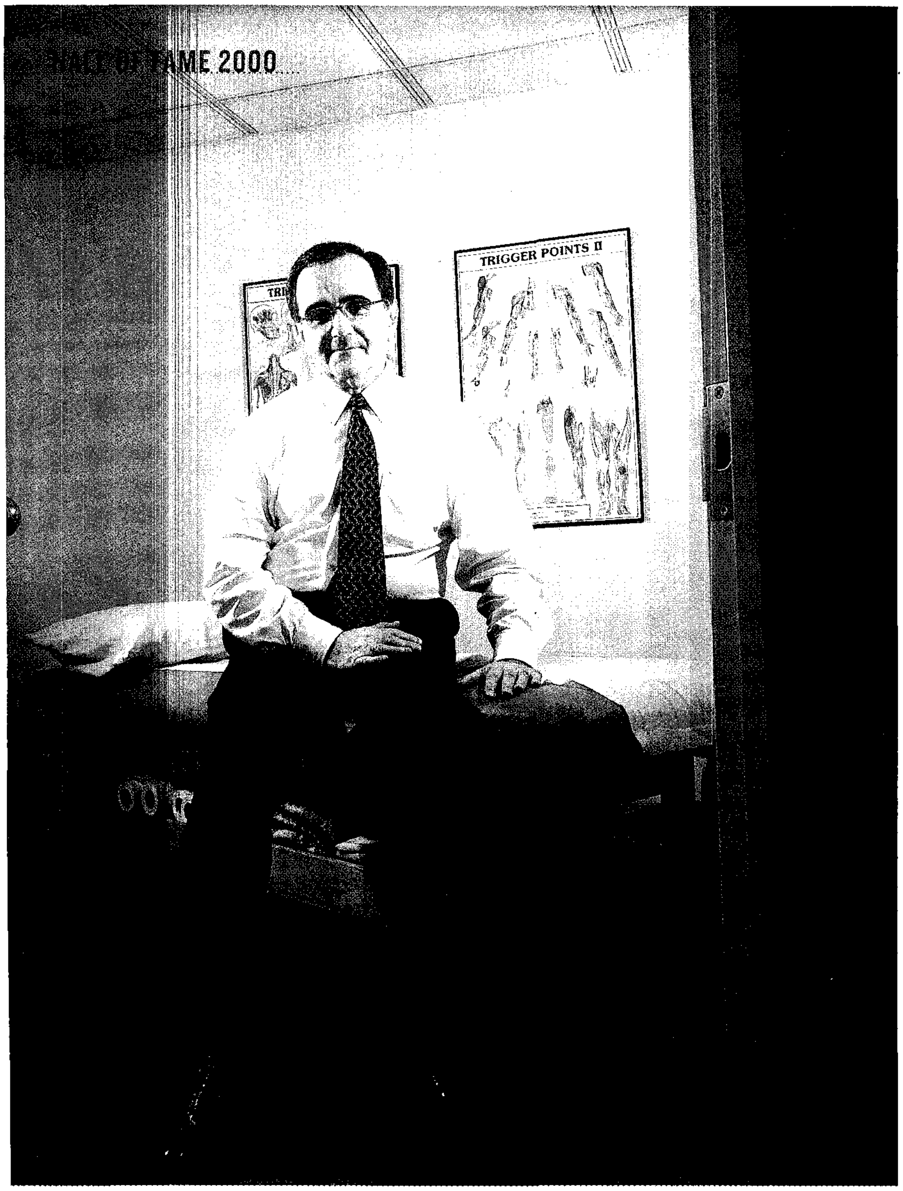
Fazzari, a 60-year-old specialist in muscular-skeletal diseases, began to gently draw her out, asking what was happening at school ("I've finished my papers; all my stress is gone; all my ailments should disappear"); whether anything unusual had happened before the pain started (a stress fracture in her ankle when she was training for a marathon); and what medications she was taking (Wellbutrin for depression, Ritalin for ADD, Claritin for asthma). Giving her a comforting smile, Fazzari said, "You're a complicated person." For the first time in the consultation, the 26-year-old woman laughed. "I'll take that as a compliment," she replied.

A doctor in private practice as well as director of rehab medicine at North General Hospital, Fazzari has built a reputation as a medical detective who likes taking on difficult patients. "He's brilliant," says Dr. Paul Wiseman, an internist affiliated with St. Luke's, where Fazzari spent fourteen years as director of rehab medicine. "He's an excellent diagnostician, and he's very humane." Fazzari treats many performing artists (determining the source of injuries by watching musicians play), stroke victims, and journalists suffering from carpal-tunnel syndrome. "If you have pain and it interferes with your life, it's overwhelming," says Fazzari, who often prescribes physical therapy, a visit to a chiropractor, and stress-reduction techniques such as yoga—using surgery only as a last result.

His diagnosis of the Columbia student: "You're not crazy," he said as an opener. Her right hip was higher than her left and she was limping slightly, he said, and he believed that she'd strained her pelvis and sacroiliac joint by wearing a heavy boot cast after the ankle fracture. Prescribing three weeks of physical therapy, he said, "If I'm right, you'll get better quickly."

Dr. Mary O'Brien, the attending physician at Columbia's Health Service who had referred the student, said, "We send him the challenging cases, where the source of the problem is complex. He stays with people until they recover—if one thing doesn't give them relief, he'll keep trying."

MERYL GORDON



Thomas A. Caputo Ovarian, vulvaric, uterine, and cervical cancer. *Manhattan, 212-746-3179.* WEILL CORNELL CTR.

Eva Chalas Gynecologic cancers, breast diseases. *Suffolk, 516-864-5440.* SUNY STONY BROOK.

Linus Chuang *Westchester, 914-347-6868.* WESTCHESTER.

Carmel Cohen *Manhattan, 212-427-9898.* MT SINAI.

John P. Curtin Ovarian cancer, cervical cancer. *Manhattan, 212-263-7944.* NYU MED.

Michael Goldberg Cancer. *Middlesex, 732-828-3300.* ST PETER'S.

Caterina Gregori Gynecologic cancers, reconstructive pelvic surgery. *Essex, 973-322-5280.* ST BARNABAS LIVINGSTON.

William Hoskins Ovarian and gynecologic cancers. *Manhattan, 212-639-7766.* SLOAN-KETTERING.

Maureen Killackey Gynecologic cancers, colposcopy, abnormal Paps. *Manhattan, 212-582-3723.* ST LUKE'S.

Tae Kwon Ovarian and uterine cancers. *Westchester, 914-681-7171.* MERCY.

John Lovecchio Ovarian cancer and uterine cancer. *Nassau, 516-562-4438.* N SHORE MANHASSET.

James Nelson *Fairfield, 203-325-7853.* STAMFORD.

Carolyn Runowicz Gynecologic cancers. *Bronx, 718-405-8210.* MONTEFIORE.

Peter Schwartz Ovarian cancer, gynecologic surgery. *New Haven, 203-785-4135.* YALE; NO HMO/PPO.

Vicki Seltzer Women's health. *Nassau, 516-390-9242.* LI JEWISH.

Daniel Smith *Manhattan, 212-305-3410.* COLUMBIA PRES.

Fidel Valea Cervical cancer, endometrial cancer. *Suffolk, 631-864-5440.* SUNY STONY BROOK.

HAND SURGERY

Robert Beasley *Manhattan, 212-685-3834.* NYU MED.

Nelson Botwinick *Manhattan, 212-513-7711.* NYU DOWNTOWN.

David T. W. Chiu Peripheral nerve, cosmetic surgery. *Manhattan, 212-305-8252.* COLUMBIA PRES; NO HMO/PPO.

Michael Coyle Arthritis in upper extremities, nerve-tendon problems. *Middlesex, 732-545-0400.* ST PETER'S.

Richard Eaton Joint reconstruction and sports medicine (hand). *Manhattan, 212-523-7590.* ST LUKE'S.

Steven Glickel Hand/wrist and upper extremities, elbow. *Manhattan, 212-523-7590.* ST LUKE'S.

Mark Gurland Carpal-tunnel syndrome, wrist problems/arthritis. *Bergen, 201-568-4066.* HACKENSACK.

Roy Kulick Carpal-tunnel syndrome, arthritis. *Bronx, 718-515-3333.* MONTEFIORE.

Lewis B. Lane Carpal-tunnel syndrome, hand/wrist pain and injury. *Nassau, 516-627-8717.* LI JEWISH.

Richard R. McCormack Jr. Dupuytren's contracture, wrist problems. *Manhattan, 212-606-1230.* HOSP SPECIAL SURGERY; NO HMO/PPO.

Charles P. Melone Jr. Arthritic hand reconstruction, hand/wrist surgery. *Manhattan, 212-340-0000.* BETH ISRAEL.

Anne Miller Rheumatoid arthritis, wrist injuries. *Bergen, 201-569-2770.* ENGLEWOOD.

Enrique Monsanto Nerve-entrapment syndromes, rotator-cuff disease. *Brooklyn, 718-771-1765.* NY METHODIST.

Mukund Patel Arthritis, carpal-tunnel syndrome. *Brooklyn, 718-435-4944.* MAIMONIDES.

Martin Posner Arthritis deformity, nerve and tendon problems. *Manhattan, 212-348-6644.* HOSP JOINT DISEASES.

Thomas Rago *Fairfield, 203-374-5892.* BRIDGEPORT.

Roger Rosenstein Arthritis, nerve compressions. *Bergen, 201-587-7767.* HACKENSACK.

J. Grant Thomson Hand/wrist surgery, carpal-tunnel surgery. *New Haven, 203-737-5130.* YALE.

Andrew J. Weiland Fractures. *Manhattan, 212-606-1575.* HOSP SPECIAL SURGERY; NO HMO/PPO.

HEMATOLOGY

Michael Bashevkin Cancer, blood disorders. *Brooklyn, 718-283-6900.* MAIMONIDES.

Henny Billett Bleeding and clotting problems. *Bronx, 718-405-8300, ext. 2113.* MONTEFIORE WEILER.

Janet Cuttner Leukemia, lymphoma. *Manhattan, 212-860-9055.* MT SINAI.

Harvey Dosik Leukemia, lymphoma, anemia. *Brooklyn, 718-780-5240.* NY METHODIST.

Frank Forte *Staten Island, 718-226-6400.* SI NORTH.

Francis Forte Breast cancer, hematologic disorders. *Bergen, 201-568-5250.* HOLY NAME.

Kenneth Gold Oncology. *Suffolk, 631-666-6752.* GOOD SAMARITAN W ISLIP.

Richard J. Hirschman Oncology. *Manhattan, 212-228-0471.* CABRINI.

Robert Kloss Breast cancer, leukemia. *Fairfield, 203-797-7029.* DANBURY.

Samuel Kopel *Brooklyn, 718-283-6900.* MAIMONIDES; NO HMO/PPO.

Thomas Lester Oncology. *Westchester, 914-232-3135.* N WESTCHESTER.

Shirley Levine Bleeding, thrombosis. *Bronx, 718-920-7388.* MONTEFIORE.

John Gregory Mears Oncology. *Manhattan, 212-305-3506.* COLUMBIA PRES.

Jacob H. Rand Bleeding and clotting disorders, hematologic miscarriages. *Manhattan, 212-241-7038.* MT SINAI.

Bruce Raphael Lymphoma, leukemia. *Manhattan, 212-263-7085.* NYU MED.

Joseph Ruggiero Breast and colon cancer. *Manhattan, 212-746-2083.* WEILL CORNELL CTR; NO HMO/PPO.

Simeon Schwartz Medical oncology. *Westchester, 914-253-8200.* UNITED.

David Straus Lymphomas, myeloma. *Manhattan, 212-639-8365.* SLOAN-KETTERING.

Vincent Vinciguerra Breast and lung cancer, GI cancer. *Nassau, 516-562-8954.* N SHORE MANHASSET.

Ralph Zalusky Leukemia and lymphoma, coagulation defects. *Manhattan, 212-420-4185.* BETH ISRAEL.

INFECTIOUS DISEASE

Debra Adler-Klein Lyme disease. *Fairfield, 203-325-0146.* STAMFORD.

Deborah Asnis West Nile infection. *Brooklyn, 718-332-7770.* FLUSHING.

Leonard B. Berkowitz HIV, AIDS. *Brooklyn, 718-250-6141.* BROOKLYN.

Barry Brause Infections of the bone and joint. *Manhattan, 212-570-6122.* WEILL CORNELL CTR; NO HMO/PPO.

Arthur E. Brown Infections complicating cancer, fungal infections. *Manhattan, 212-639-8475.* SLOAN-KETTERING; NO HMO/PPO.

Christopher Busillo Lyme disease, travel medicine, AIDS. *Manhattan, 212-238-0102.* NYU DOWNTOWN.

Joan Casey Streptococcus, diabetes, and infections. *Bronx, 718-920-7700.* MONTEFIORE; NO HMO/PPO.

Richard Cofsky *Brooklyn, 718-240-5096.* BROOKDALE.

Hiram Cortes Lyme disease, AIDS, hepatitis. *Brooklyn, 718-369-3555.* NY METHODIST; NO HMO/PPO.

Brian Currie West Nile infection, hospital-acquired infections. *Bronx, 718-920-6078.* MONTEFIORE; NO HMO/PPO.

William Farrer HIV and AIDS, travel medicine. *Union, 908-527-5700.* ST ELIZABETH.

Joel Greenspan *Suffolk, 516-767-7771.* N SHORE MANHASSET.

Glenn Hammer Lyme disease, AIDS. *Manhattan, 212-427-9550.* MT SINAI; NO HMO/PPO.

Barry Jay Hartman Surgical infection, endocarditis. *Manhattan, 212-744-4882.* WEILL CORNELL CTR; NO HMO/PPO.

David Helfgott West Nile infection, travel medicine. *Manhattan, 212-879-6004.* WEILL CORNELL CTR; NO HMO/PPO.

David Herman *Somerset, 908-725-2522.* SOMERSET.

Eileen Hilton Lyme disease. *Nassau, 516-470-6900.* LI JEWISH.

Joseph John HIV, chronic-fatigue syndrome. *Middlesex, 732-235-7710.* RWJ.

Mark H. Kaplan HIV infections. *Nassau, 516-562-4280.* N SHORE MANHASSET.

Arthur Klein Travel medicine, Lyme disease. *Suffolk, 631-689-5400.* MATHER; NO HMO/PPO.

Natalie Klein *Nassau, 516-663-2710.* WINTHROP.

Chester Lerner Lyme disease, travel medicine, HIV infection, AIDS. *Manhattan, 212-238-0106.* NYU DOWNTOWN.

Jerome Levine AIDS, mosocomia infections. *Bergen, 201-487-4088.* HACKENSACK.

Larry Irwin Lutwick Hepatitis. *Brooklyn, 718-382-2379.* MAIMONIDES.

Donna Mildvan AIDS, clinical trials. *Manhattan, 212-420-4005.* BETH ISRAEL.

Robert Nadelman Lyme disease. *Westchester, 914-493-8865.* WESTCHESTER.

Bernard Nash Lyme disease, AIDS. *Suffolk, 631-587-7733.* GOOD SAMARITAN W ISLIP.

David Perlman Travel medicine, HIV, Lyme, TB, hepatitis, osteomylitis. *Manhattan, 212-420-4470.* BETH ISRAEL.

Vincent Quagliarello Meningitis, pneumonia. *New Haven, 203-785-7570.* YALE; NO HMO/PPO.

James Rahal West Nile infection, antibiotic resistance. *Queens, 718-670-1525.* NY HOSP QUEENS.

James Sabetta Travel/tropical medicine. *Greenwich, 203-869-8838.* GREENWICH.

Neal H. Steigbigel General infectious disease. *Bronx, 718-920-5439.* MONTEFIORE.

Herbert Tanowitz Tropical medicine, parasitology. *Bronx, 718-430-3342.* MONTEFIORE WEILER.

Edward E. Telzak AIDS, general infectious disease. *Bronx, 718-518-5811.* BRONX-LEB.

Melvin Weinstein Bloodstream infections, bone and joint infections. *Middlesex, 732-235-7713.* RWJ HAMILTON.

Peter Welch Lyme disease, tick-borne disease. *Westchester, 914-666-1308.* N WESTCHESTER.

Gary Wormser HIV, Lyme. *Westchester, 914-493-8865.* WESTCHESTER; NO HMO/PPO.

Stanley Yancovitz *Manhattan, 212-420-2600.* BETH ISRAEL.

INTERNAL MEDICINE

Michele Barry Tropical diseases. *New Haven, 203-688-2476.* YALE.

Stuart J. Burstin Viral infections. *Union, 908-273-4300.* OVERLOOK.

Federico Cerrone Pulmonary medicine, sleep disorders. *Union, 973-467-3334.* OVERLOOK.

James E. Cimino Palliative care, nutrition. *Bronx, 718-518-2202.* CALVARY.

Ariel Distenfeld General hematology. *Manhattan, 212-995-6082.* CABRINI.

James Doyle *Westchester, 914-698-3050.* UNITED.

Julia Fahey Pediatrics. *Suffolk, 631-286-3995.* BROOKHAVEN.

Marvin Garrell Geriatrics. *Fairfield, 203-366-3869.* ST VINCENT'S BRIDGEPORT.

Stanley Gitlow Addiction medicine. *Manhattan, 212-722-5731.* MT SINAI; NO HMO/PPO.

Anthony Grieco *Manhattan, 212-263-7272.* NYU MED.

Carroll M. Leevy Hepatitis, cirrhosis, liver cancer. *Essex, 973-972-4534.* UMDNJ.

Marvin Lipman Diabetes mellitus, thyroid diseases. *Westchester, 914-723-8100.* WHITE PLAINS; NO HMO/PPO.

Lucy Macina Geriatrics. *Nassau, 516-663-2588.* WINTHROP.

Latha Menon Asthma. *Bronx, 718-518-5581.* BRONX-LEB.

Maria Padilla Advanced lung disease, lung transplantation. *Manhattan, 212-241-5656.* MT SINAI.

Stephanie Seremetis Women's health, hemophilia/bleeding disorders. *Manhattan, 212-241-8818.* MT SINAI.

Lawrence Shapiro Endocrinology. *Nassau, 516-663-3511.* WINTHROP.

Leon G. Smith Fever-diagnosis problems, any infection. *Essex, 973-877-5482.* ST MICHAEL'S.

Frederick H. Swerdlow *Manhattan, 212-860-4000.* MT SINAI.

Louis Teichholz Mitral-valve prolapse, complementary medicine. *Bergen, 201-996-2314.* HACKENSACK.

MATERNAL AND FETAL MEDICINE

Lois Brustman High-risk pregnancy, fetal assessment. *Manhattan, 212-523-7579.* ST LUKE'S.

Cynthia Chazotte Pregnancy—medical complications, asthma during pregnancy. *Bronx, 718-405-8040.* MONTEFIORE WEILER.

Joshua Copel *New Haven, 203-785-2671.* YALE.

Camillo Gugliucci Diabetes in pregnancy, multiple births. *Manhattan, 212-988-1833.* WEILL CORNELL CTR; NO HMO/PPO.

Charles Lockwood Prenatal medicine. *Manhattan, 212-263-7021.* NYU MED.

Dev Maulik Obstetrics and gynecology. *Nassau, 516-663-2264.* WINTHROP.

Hamid Mootabar *Westchester, 914-337-2102.* LAWRENCE.

Rebecca Shiffman Recurrent pregnancy loss, cervical incompetence. *Brooklyn, 718-780-3272.* NY METHODIST.

MEDICAL GENETICS

Martin G. Bialer Neurofibromatosis, Marfan's syndrome.

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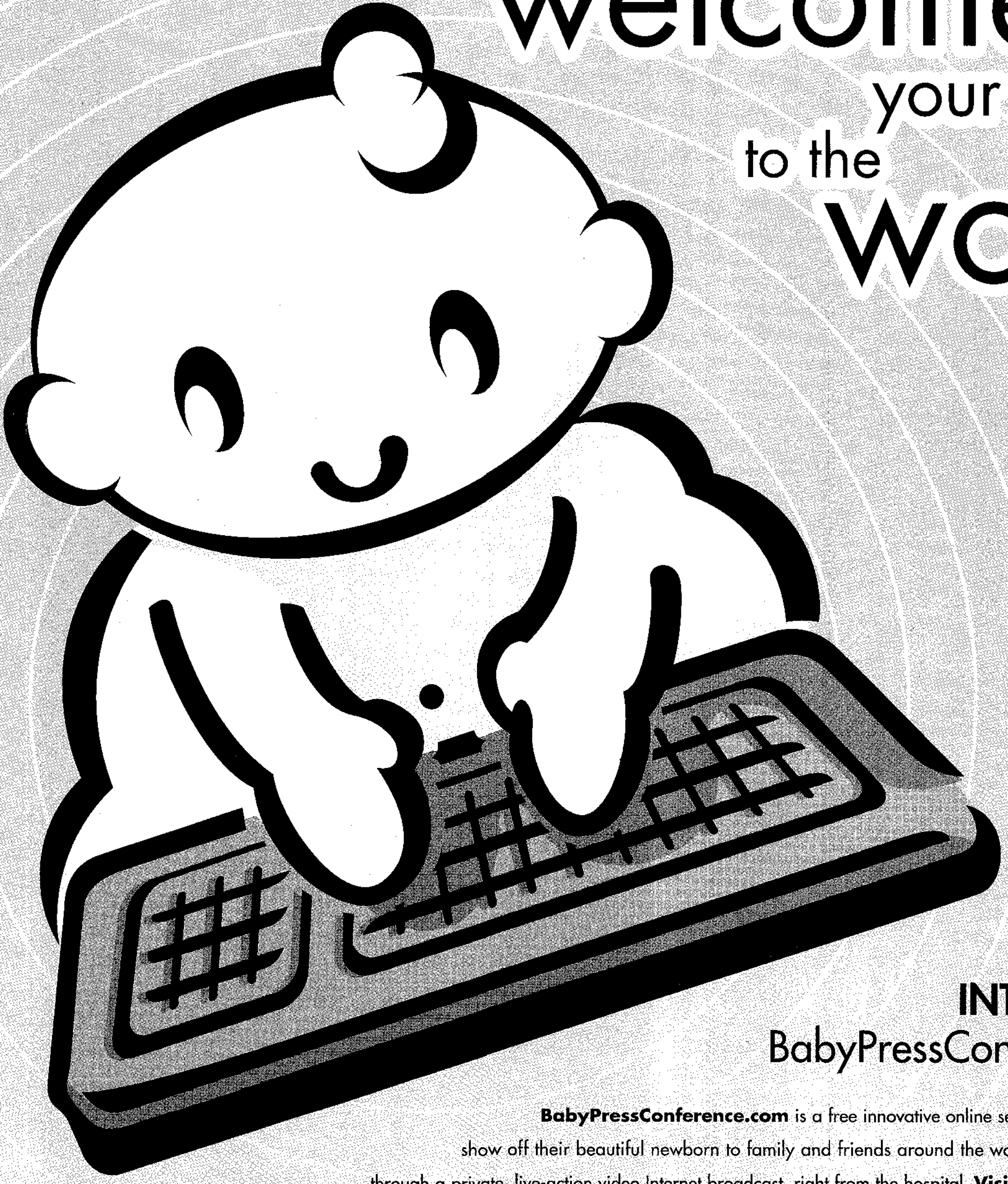

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Jamaica Hospital Medical Center • Jamaica, NY
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Montefiore Medical Center-Weiler Division • Bronx, NY
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North Shore-Long Island Jewish Health System •
  Long Island Jewish Medical Center
  North Shore University Hospital at Plainview
  Southside Hospital
  Staten Island University Hospital
Northern Dutchess Hospital • Rhinebeck, NY
NYU Downtown Hospital • New York, NY
NYU Medical Center • New York, NY
Our Lady of Mercy Medical Center • Bronx, NY
Putnam Hospital Center • Carmel, NY
Saint Agnes Hospital • White Plains, NY
Sisters of Charity Medical Center • Staten Island, NY
St. John's Riverside Hospital • Yonkers, NY
St. Luke's-Roosevelt Hospital Center • New York, NY
Vassar Brothers Hospital • Poughkeepsie, NY
Wyckoff Heights Medical Center • Brooklyn, NY
Greenwich Hospital • Greenwich, CT
Saint Francis Hospital and Medical Center • Hartford, CT
Yale-New Haven Hospital • New Haven, CT
Hackensack University Medical Center • Hackensack, NJ
Pascack Valley Hospital • Westwood, NJ
Saint Peter's University Hospital • New Brunswick, NJ
St. Joseph's Hospital and Medical Center • Paterson, NJ
The Valley Hospital • Ridgewood, NJ

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Nassau, 516-365-3996. N SHORE MANHASSET.

Susan Sklower Brooks
Birth defects, genetic metabolic disorder. *Staten Island, 718-494-5221.* SI NORTH.

Jessica G. Davis
Marfan's syndrome, neurofibromatosis. *Manhattan, 212-746-1496.* WEILL CORNELL CTR.

Robert Desnick
Genetic diseases, metabolic disorders. *Manhattan, 212-659-6700.* MT SINAI.

Franklin Desposito
Birth defects, family genetic disorders. *Essex, 973-972-3300.* UMDNJ.

Joyce Fox
Nassau, 718-470-3010. LI JEWISH.

Kurt Hirschhorn
Prenatal diagnosis, chromosomal abnormalities. *Manhattan, 212-241-4305.* MT SINAI.

Ernest Lieber
Brooklyn, 718-780-3264. NY METHODIST.

Robert Marion
Birth defects, spina bifida. *Bronx, 718-920-4300.* MONTEFIORE.

Victor Penchaszadeh
Genetic testing, genetic counseling. *Manhattan, 212-420-4179.* BETH ISRAEL.

Margretta Seashore
Clinical genetics, inborn errors of metabolisim. *New Haven, 203-785-2660.* YALE.

Lawrence R. Shapiro
Inherited disorders, birth defects. *Westchester, 914-347-3010.* WESTCHESTER.

Judith P. Willner
Genetic disorders, genetic prenatal diagnosis. *Manhattan, 212-241-6947.* MT SINAI.

MEDICAL ONCOLOGY

Tauseef Ahmed
Bone-marrow transplant, lymphoma, Hodgkin's disease. *Westchester, 914-493-8374.* WESTCHESTER.

Michael Bar
Bone-marrow transplantation, hematologic disorders. *Fairfield, 203-325-2695.* STAMFORD.

Bernard Bernhardt
Prostate cancer, lymphoma. *Westchester, 914-632-5397.* SOUND SHORE.

Ronald Blum
Melanoma, sarcoma. *Manhattan, 212-844-8282.* BETH ISRAEL.

Marc L. Citron
Breast cancer, lung cancer. *Nassau, 516-622-6150.* LI JEWISH.

Seymour Cohen
Breast cancer, malignant melanoma. *Manhattan, 212-249-9141.* MT SINAI.

Morton Coleman
Lymphoma–Hodgkin's disease, myeloma, leukemia. *Manhattan, 212-517-5900.* WEILL CORNELL CTR; NO HMO/PPO.

Perry Cook
Bone-marrow transplant, leukemia, and lymphoma. *Brooklyn, 718-250-6960.* BROOKLYN.

Julian A. Decter
Lymphoma, leukemia, myeloma, breast and lung cancer. *Essex, 973-926-7140.* ST BARNABAS LIVINGSTON.

Joan Dobbs
Oncology and hematology, stem-cell transplantation. *Suffolk, 516-751-3000.* ST CATHERINE'S.

Janice P. Dutcher
Renal-cell cancer, breast cancer. *Bronx, 718-920-1100.* MERCY.

Stuart Feldman
Breast cancer, lymphoma. *Westchester, 914-253-8200.* WHITE PLAINS.

Robert S. Folman
Breast-cancer treatment, lung-cancer chemotherapy. *Fairfield, 203-459-0262.* BRIDGEPORT.

Arthur Goldberg
Breast cancer, prostate cancer. *Manhattan, 212-249-0030.* LENOX HILL.

Lionel Grossbard
Breast cancer, colon cancer, lymphoma. *Manhattan, 212-305-8399.* COLUMBIA PRES.

William Hait
Breast cancer, experimental therapies. *Middlesex, 732-235-8064.* RWJ HAMILTON.

Yashar Hirshaut
Breast cancer, lung cancer. *Manhattan, 212-861-1799.* LENOX HILL; NO HMO/PPO.

James F. Holland
Breast cancer. *Manhattan, 212-241-4495.* MT SINAI; NO HMO/PPO.

Nancy Kemeny
Colon cancer, liver metastases. *Manhattan, 212-639-8068.* SLOAN-KETTERING; NO HMO/PPO.

Susan Krown
AIDS and associated cancer. *Manhattan, 212-639-7426.* SLOAN-KETTERING.

Mark Lipshutz
Peripheral stem-cell transplantation. *Suffolk, 516-666-6752.* GOOD SAMARITAN W ISLIP.

K. M. Steve Lo
Breast cancer, stem-cell transplantation. *Fairfield, 203-325-2695.* STAMFORD.

Dennis Lowenthal
Lymphoma/breast cancer, myeloma, lung/prostate cancer. *Union, 973-376-5777.* OVERLOOK.

Richard Michaelson
Breast cancer only. *Essex, 973-322-5362.* ST BARNABAS LIVINGSTON.

Nancy Ellyn Mills
Breast cancer, lymphoma. *Westchester, 914-366-0664.* PHELPS.

Anne Moore
Oncology. *Manhattan, 212-746-2085.* WEILL CORNELL CTR; NO HMO/PPO.

Ralph L. Nachman
Blood coagulation, thrombocytopenia. *Manhattan, 212-746-2080.* WEILL CORNELL CTR; NO HMO/PPO.

Michael Nissenblatt
Breast and colon cancer, innovative treatments. *Middlesex, 732-828-9570.* RWJ.

Larry Norton
Breast cancer. *Manhattan, 212-639-5438.* SLOAN-KETTERING; NO HMO/PPO.

Allan Novetsky
Breast cancer, lung cancer. *Brooklyn, 718-616-0801.* BROOKDALE.

Kenneth Offit
Cancer, genetic testing. *Manhattan, 212-639-6760.* SLOAN-KETTERING; NO HMO/PPO.

Ruth Oratz
Breast cancer, melanoma. *Manhattan, 212-652-1916.* NYU MED.

Martin Oster
Breast-cancer chemotherapy, gastrointestinal cancer. *Manhattan, 212-305-8231.* COLUMBIA PRES.

Mark Pascal
Lung cancer, hematology. *Bergen, 201-996-5900.* HACKENSACK.

Mark Pasmantier
Lung cancer, ovarian cancer. *Manhattan, 212-517-5900.*

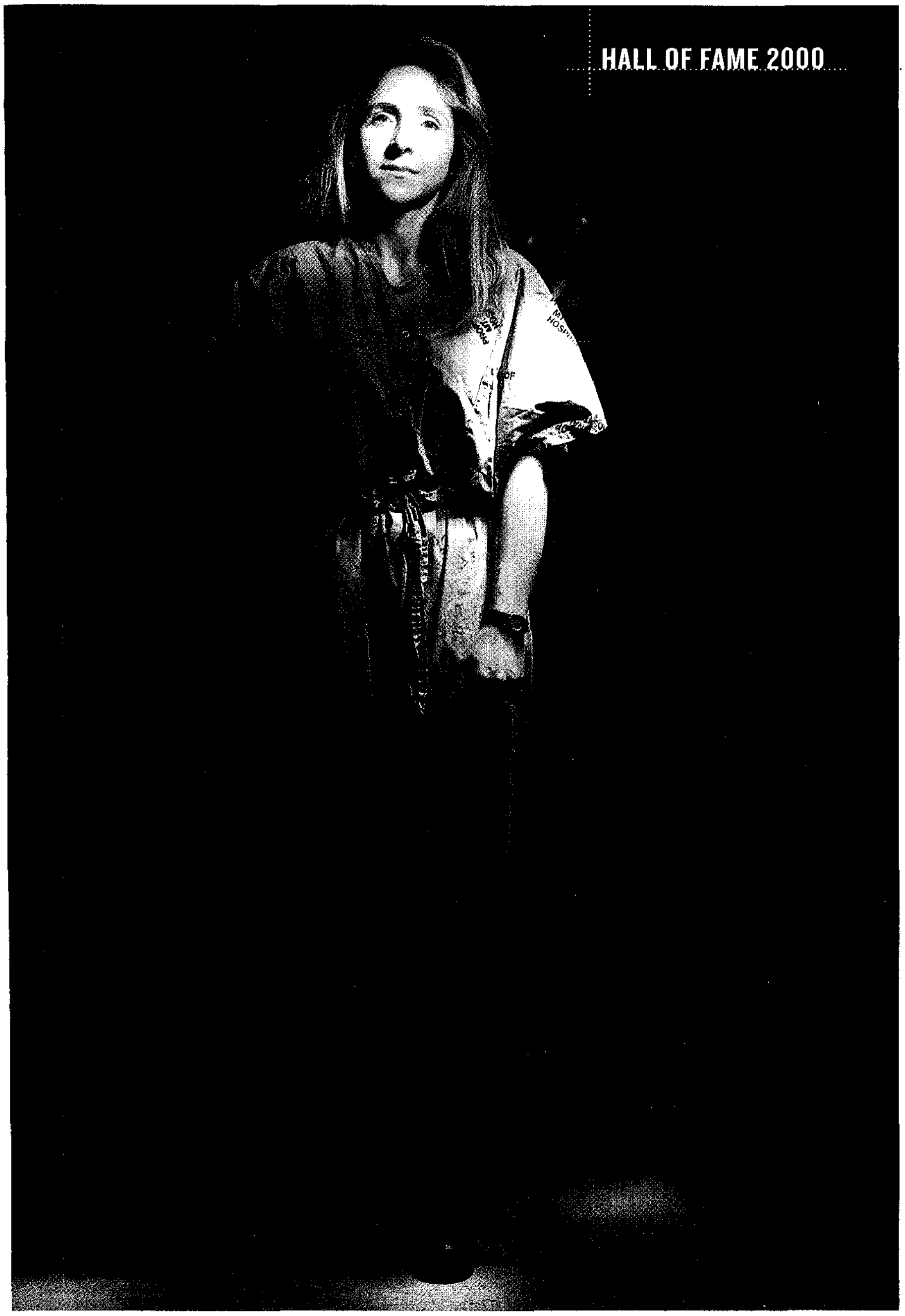
DR. ISABELLE GERMANO

CLASS BRAIN

JOHN FANNING, A 72-YEAR-OLD PATIENT AT Mount Sinai, suffers from tremors. He has a slight one in his left arm, but his right arm is rock-steady—at least until he presses a remote control, turning off a brain stimulator Dr. Isabelle Germano implanted two and a half years ago, and it begins flailing uncontrollably. "I couldn't even drink coffee," he says. "Now I can pick up peas with a knife." The operation—which had just been approved by the FDA—took six hours; today it would take half that long, thanks mostly to Dr. Germano's other groundbreaking work. Over the past decade, she has persistently sought the latest advances in neurosurgery, using virtually every new technology before most surgeons had even heard of it, then working with scientists to make it more effective. In 1993, Dr. Richard Bucholz and his team at St. Louis University were developing a prototype of a three-dimensional computer-imaging machine, called the StealthStation, that could pinpoint microscopic lesions during surgery. Germano was the first neurosurgeon on the East Coast to use it, and Bucholz believes her input was essential: "Dr. Germano gave us valuable feedback as to how to improve the ergonomics of the device, a critical step in getting it out of the hands of its inventor and into the hands of neurosurgeons." Partly as a result of Germano's help, there are now about 700 faster, safer StealthStations in the U.S.

Germano averages at least one surgery a day (her longest took 22 hours) and divides the rest of her time among lab research, teaching, patients, two young children, and a husband—another Mount Sinai neurosurgeon. Though she comes from a long line of doctors in Turin, Italy, her parents begged her to try something else. "They thought that I would be better off doing other things," Germano says, "because doctors have a terrible quality of life. And they were absolutely correct. I gave up everything else in life except my work and my family." She wasted no time making that choice, earning an M.D.-Ph.D. at the age of 24. Today, at 40, she's one of about three dozen female board-certified neurosurgeons nationwide (out of 3,500 or so).

Germano is currently conducting an early gene-therapy trial that, so far, has



prevented the regrowth of aggressive brain tumors in two patients who didn't expect to be alive today. Others, like Katherine Fullmer, may never need it. Last fall, Fullmer was planning on having "plain old surgery" to remove a malignant brain tumor, which doctors told her would probably paralyze her right side without vastly improving her prognosis. "If I'd been back at the other hospital," she says, "I would not walk at all. Until I met Dr. Germano, I thought I'd be dead in a couple of days." Germano's computer-guided surgery allowed her to walk within a week, and her tumor hasn't returned. "She's not only the best person to physically do the job but also the most compassionate, and when you've got a cancer in your head, that's a pretty amazing thing to have." BORIS KACHKA

WEILL CORNELL CTR; NO HMO/PPO.

David Scheinberg
Immunotherapies, leukemia. *Manhattan, 212-639-5010.* SLOAN-KETTERING; NO HMO/PPO.

Howard Scher
Manhattan, 212-639-7585. SLOAN-KETTERING.

Karen Seiter
Leukemia, bone-marrow transplantation. *Westchester, 914-493-8374.* WESTCHESTER.

Richard Silver
Leukemia/lymphoma, myeloproliferative disease. *Manhattan, 212-288-5040.* WEILL CORNELL CTR; NO HMO/PPO.

James Speyer
Ovarian cancer, breast cancer. *Manhattan, 212-652-1918.* NYU TISCH.

Mark Stoopler
Lung cancer, esophageal cancer. *Manhattan, 212-305-8230.* COLUMBIA PRES.

Robert Taub
Sarcoma/mesothelioma, melanoma. *Manhattan, 212-305-4076.* COLUMBIA PRES.

James M. Vogel
Breast cancer, platelet deficiencies. *Manhattan, 212-369-4250.* MT SINAI.

James Wernz
Breast cancer, lung cancer. *Manhattan, 212-652-1920.* NYU MED.

Peter H. Wiernik
Leukemia, lymphoma. *Bronx, 718-920-1100.* MERCY.

Andrew D. Zelenetz
Lymphoma. *Manhattan, 212-639-2656.* SLOAN-KETTERING; NO HMO/PPO.

NEONATAL-PERINATAL MEDICINE

Luc Brion
Kidney, growth. *Bronx, 718-904-4105.* MONTEFIORE WEILER.

Deborah Campbell
Developmental pediatrics, high-risk newborns. *Bronx, 718-904-4105.* MONTEFIORE.

Dennis Davidson
Lung rescue. *Queens, 718-470-3440.* SCHNEIDER.

Robert Herzlinger
Fairfield, 203-384-3486. BRIDGEPORT.

Jesus Jaile-Martí
Westchester, 914-681-2282. WHITE PLAINS.

Martin Katzenstein
Neonatology. *Bronx, 718-920-9541.* MERCY.

Alexander Kofinas
High-risk pregnancy, fetal diagnosis. *Brooklyn, 718-250-8123.* BROOKLYN.

Alfred N. Krauss
Manhattan, 212-746-3530. WEILL CORNELL CTR.

Frank Manginello
Bergen, 201-447-8388. VALLEY; NO HMO/PPO.

Mary Marron-Corwin
Newborn lung conditions. *Manhattan, 212-604-7862.* ST VINCENT'S; NO HMO/PPO.

James Pelegano
Brooklyn, 718-283-8853. MAIMONIDES.

Richard Polin
Manhattan, 212-305-5827. COLUMBIA PRES.

Philip Roth
Neonatal infection, benefits of breast milk. *Staten Island, 718-226-9796.* SI NORTH.

Myron Sokal
Neonatal medicine. *Brooklyn, 718-240-5629.* BROOKDALE.

Paul Yellin
High-risk consultations. *Manhattan, 212-312-5052.* NYU DOWNTOWN.

NEPHROLOGY

Gerald Appel
Glomerulonephritis, lupus, kidney disease. *Manhattan, 212-305-3273.* COLUMBIA PRES.

Alessandro Bellucci
Nassau, 516-465-8200. N SHORE MANHASSET.

Louis Buzzeo
Hypertension, 24-hour blood-pressure monitoring. *Westchester, 914-332-9100.* PHELPS.

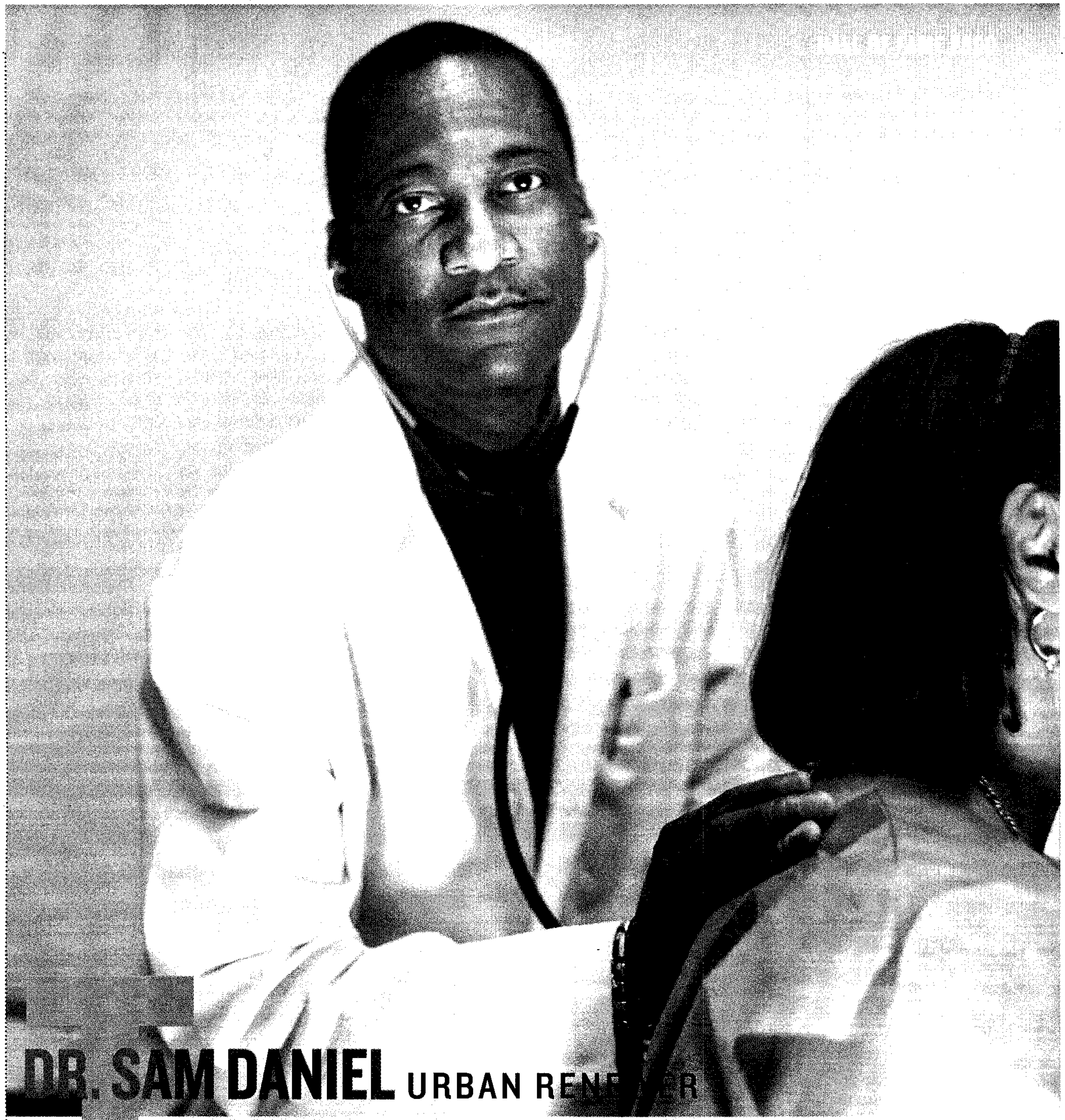
David Cohen
Kidney transplantation. *Manhattan, 212-305-3273.* COLUMBIA PRES.

Andrew Covit
Hypertension. *Middlesex, 732-390-4888.* RWJ.

Mitchell A. Fogel
Renal vascular disease, lupus, and glomerulonephritis. *Fairfield, 203-335-0195.* ST VINCENT'S BRIDGEPORT.

Vaughn W. Folkert
Kidney stones, dialysis. *Bronx, 718-405-8300.* MONTEFIORE WEILER.

Eli A. Friedman
Diabetic kidney dis-



DR. SAM DANIEL URBAN RENEWER

THE THREE BLOCKS BETWEEN NORTH GENERAL Hospital and Dr. Sam Daniel's private practice on East 119th Street run the East Harlem gamut—from rubble-strewn vacant lots to spiffy new apartment buildings. For the past few years, the housing has been overtaking the empty space at an impressive pace, and the neighborhood's much-touted recovery, Daniel hopes, will soon extend beyond economics and into health.

As a gastroenterologist, Daniel, North General's medical director, has a unique perspective on neighborhood residents' chronic lack of health care. Hepatitis C, for instance, has been ravaging Harlem, largely undetected, for years. "Prior to 1990, we didn't even have a way of diagnosing it," he says. "Now we know it's causing about 30,000 deaths a year nationwide and is becoming the most common cause for liver transplants in the country. In New York, we're not even sure of the numbers because the Department of Health hasn't gotten itself together to develop epidemiological studies."

Spreading the hepatitis-C gospel—through workshops, outreach programs at community centers, and pool halls—has had a ripple effect on AIDS-awareness efforts. "Hepatitis doesn't have the same stigma as HIV," Daniel points out. "Even though it's probably more deadly. When a person is told that it's possible they're infected with hepatitis C, they'll very quickly go and get tested. There's a lot of co-infection, and while you have them there, you can talk to them about HIV."

Daniel has also begun to address prostate and colon cancer—North General is developing the nation's first inner-city solid-tumor cancer center. "The big medical centers have for years gotten all the NIH funding," he says. "In the fight against cancer, communities like ours are still losing."

Daniel, who is 49, hasn't always been dedicated to championing Harlem's uninsured. He grew up in Antigua and moved to New York to go to Queens College and Columbia Medical School. "When I finished my training, I worked at St. Luke's–Roosevelt and had a practice on Central Park South," he recalls. "But when I was introduced to this neighborhood, I realized serving this community was a hell of a lot better than the money I was making downtown."

ETHAN SMITH

ease, kidney failure. *Brooklyn, 718-270-1584.* SUNY BROOKLYN.

Renee Garrick Hypertension, renal disease. *Westchester, 914-493-7701.* WESTCHESTER.

Sheldon Glabman Kidney disease and high blood pressure. *Manhattan, 212-534-3968.* MT SINAI.

Janet Gorkin Hypertension and kidney disease. *Bronx, 718-920-7565.* MONTEFIORE.

Gerald Grodstein Hypertension, renal dialysis. *Bergen, 201-567-0446.* ENGLEWOOD.

Susan Grossman *Staten Island, 718-876-2416.* SISTERS OF CHARITY SV.

William H. Hines Kidney disease, hypertension. *Fairfield, 203-324-7666.* STAMFORD.

Jeffrey Kozlowski Dialysis. *Bergen, 201-447-0013.* VALLEY.

Jerome Lowenstein Hypertension, renal disease. *Manhattan, 212-263-7439.* NYU MED.

Neil Lyman Dialysis, chronic renal failure. *Essex, 973-736-2212.* ST BARNABAS LIVINGSTON.

Albert Maniscalco *Staten Island, 718-448-8824.* SI SOUTH.

Nirmal Mattoo *Queens, 718-366-1111.* WYCKOFF.

Jerome Porush Kidney failure, high blood pressure. *Brooklyn, 718-240-5615.* BROOKDALE.

Dominick F. Reda *Westchester, 914-965-0621.* ST JOSEPH'S YONKERS.

Victor L. Schuster *Bronx, 718-430-3158.* MONTEFIORE.

Kenneth Shapiro High blood pressure, diabetic kidney disease. *Rockland, 914-358-2400.* NYACK.

Raymond Sherman Kidney disease, hypertension. *Manhattan, 212-879-8245.* WEILL CORNELL CTR.; NO HMO/PPO.

Bruce Spinowitz Diabetic kidney disease. *Queens, 718-931-5800.* NY HOSP QUEENS.

John Wagner Dialysis, diabetic kidney diseases. *Nassau, 516-470-7360.* LI JEWISH.

Francis X. Walsh Hypertension, kidney disease. *Fairfield, 203-661-9433.* GREENWICH.

Robert Allen Weiss Nephrotic syndrome, kidney transplantation. *Westchester, 914-493-7583.* WESTCHESTER.

Gail S. Williams Diagnostic kidney disease, transplant and dialysis. *Manhattan, 212-305-5376.* COLUMBIA PRES; NO HMO/PPO.

NEUROLOGICAL SURGERY

Vallo Benjamin Skull-base tumors, complex spinal surgery. *Manhattan, 212-263-5013.* NYU MED; NO HMO/PPO.

Peter Carmel Pediatric neurosurgery, brain tumors. *Essex, 973-972-2323.* UMDNJ.

Paul Cooper Spinal surgery, pituitary surgery. *Manhattan, 212-263-6514.* NYU MED.

William Couldwell Movement disorder. *Westchester, 914-493-8392.* WESTCHESTER.

Kent Duffy Pituitary tumors, cervical spine surgery. *Westchester, 914-948-2288.* WHITE PLAINS.

Fred Epstein Brain and spinal-cord tumors. *Manhattan, 212-870-9600.* BETH ISRAEL NORTH.

Sanford Fineman Brain tumors, pain management. *Union, 908-688-8800.* UNION.

Harald Fodstad Parkinson's disease, movement disorders. *Brooklyn, 718-780-5328.* NY METHODIST.

Isabelle Germano Brain tumors. *Manhattan, 212-241-9638.* MT SINAI.

Richard Fraser Brain surgery, epilepsy. *Manhattan, 212-746-2385.* WEILL CORNELL CTR.

James Goodrich Pediatric neurosurgery, craniofacial surgery. *Bronx, 718-920-4197.* MONTEFIORE.

Patrick J. Kelly Brain tumor, movement disorder. *Manhattan, 212-263-8002.* NYU TISCH; NO HMO/PPO.

Thomas Lansen Brain aneurysms, brain tumors. *Westchester, 914-948-8448.* LAWRENCE.

Michael H. Lavyne Spinal surgery, acoustic/skull-base surgery. *Manhattan, 212-717-0200.* WEILL CORNELL CTR.

Daniel Nijensohn Lumbar/cervical/spinal surgery, brain tumors and aneurysms. *203-336-3303.* ST VINCENT'S BRIDGEPORT.

Kalmon Post *Manhattan, 212-241-0933.* MT SINAI.

Donald Quest Carotid-artery disease, spinal disease. *Manhattan, 212-305-5582.* COLUMBIA PRES.; NO HMO/PPO

Alan Rosenthal Spinal disorders, pediatric neurosurgery. *Nassau, 516-354-3401.* WINTHROP.

Robert A. Solomon Cerebral aneurysms, arteriovenous malformation. *Manhattan, 212-305-4118.* COLUMBIA PRES.

Dennis D. Spencer Epilepsy, tumor. *New Haven, 203-785-2811.* YALE.

Daniel Spitzer Brain tumors, spinal surgery. *Rockland, 914-368-0286.* NYACK; NO HMO/PPO.

Jack Stern *Westchester, 914-948-6688.* WHITE PLAINS

Kamran Tabaddor Neurosurgery. *Bronx, 718-655-9111.* MERCY.

NEUROLOGY

Brij Mohan Singh Ahluwalia Stroke. *Westchester, 914-594-4293.* WESTCHESTER.

Gregory Anselmi Migraine headaches, multiple sclerosis. *Hudson, 201-339-6531.* BAYONNE.

Brian R. Apatoff Multiple sclerosis. *Manhattan, 212-746-4504.* WEILL CORNELL CTR.

Richard Blanck Multiple sclerosis, back pain. *Nassau, 516-466-4700.* N SHORE MANHASSET.

Carl Braun Cerebral vascular disease, neuromuscular diseases. *Manhattan, 212-523-3650.* ST LUKE'S.

Maureen Cafferty Multiple sclerosis. *Manhattan, 212-636-4994.* ST LUKE'S.

John J. Caronna Cerebrovascular disease, coma. *Manhattan, 212-746-2304.* WEILL CORNELL CTR.

Stuart Cook Multiple sclerosis. *Essex, 973-972-5208.* ST BARNABAS LIVINGSTON.

Patricia Coyle Multiple sclerosis, neurologic infections, Lyme disease. *Suffolk, 631-444-2599.* SUNY STONY BROOK.

Lisa DeAngelis *Manhattan, 212-639-7123.* SLOAN-KETTERING; NO HMO/PPO.

Rene Elkin Multiple sclerosis. *Bronx, 718-960-1335.* BRONX-LEB.

Lydia Eviatar Tourette's syndrome, balance disorders and headaches. *Queens, 718-470-3451.* SCHNEIDER.

Matthew Earl Fink *Manhattan, 212-420-2873.* BETH ISRAEL; NO HMO/PPO.

George Forster Multiple sclerosis, clinical neurology. *Manhattan, 212-410-6400.* MT SINAI.

Jeffrey Frankel *Essex, 973-994-3322.* ST BARNABAS LIVINGSTON.

Seymour Gendelman Dementia, Parkinson's disease. *Manhattan, 212-241-8172.* MT SINAI.

Jonathan Miles Goldstein Neuropathy, myasthenia gravis. *New Haven, 203-785-4867.* YALE.

Marc L. Gordon Headache, multiple sclerosis. *Queens, 718-470-7366.* LI JEWISH.

John Halperin Lyme disease, neuromuscular disease. *Nassau, 516-562-4301.* N SHORE MANHASSET.

Joseph Herbert Multiple sclerosis. *Manhattan, 212-598-6305.* HOSP JOINT DISEASES.

Emile Hiesiger Pain management. *Manhattan, 212-263-6123.* NYU MED; NO HMO/PPO.

Barry D. Jordan Traumatic brain injury, sports neurology. *Westchester, 914-597-2831.* BURKE; NO HMO/PPO.

Arthur Kay Alzheimer's disease, Parkinson's disease. *Brooklyn, 718-240-5622.* BROOKDALE.

Roger W. Kula Neuromuscular diseases, myasthenia gravis. *Brooklyn, 718-780-1124.* LI HOSP.

Mark J. Kupersmith *Manhattan, 212-870-9418.* BETH ISRAEL.

David Levine Dementia, stroke. *Manhattan, 212-263-7744.* NYU MED.

Aaron Miller Multiple sclerosis, Alzheimer's disease. *Brooklyn, 718-283-7470.* MAIMONIDES.

James R. Miller West Nile infection, Lyme disease, multiple sclerosis. *Manhattan, 212-305-5508.* COLUMBIA PRES; NO HMO/PPO.

J. P. Mohr Stroke. *Manhattan, 212-305-8033.* COLUMBIA PRES.

Jeffrey Nelson Peripheral nerve. *Manhattan, 212-213-9570.* NYU MED.

Allan Perel Multiple sclerosis, Alzheimer's disease. *Staten Island, 718-667-3800.* SI NORTH.

Frank Petito Multiple sclerosis, migraine. *Manhattan, 212-746-2309.* WEILL CORNELL CTR; NO HMO/PPO.

Fred Plum Stroke. *Manhattan, 212-746-6141.* WEILL CORNELL CTR;

NO HMO/PPO.

Jerome Posner Brain tumors, paraneoplastic syndromes. *Manhattan, 212-639-7047.* SLOAN-KETTERING.

Lewis P. Rowland Neuromuscular diseases, Lou Gehrig's disease. *Manhattan, 212-305-4119.* COLUMBIA PRES.

Jacob Sage Parkinson's disease, dystonia. *Middlesex, 732-235-7731.* RWJ.

Michael Sananman Headache, seizures. *Union, 908-354-3994.* UNION.

John A. Schaefer Spinal disease, multiple sclerosis. *Manhattan, 212-717-0231.* WEILL CORNELL CTR; NO HMO/PPO.

Kanaga N. Sena Stroke, neuro-rehabilitation. *Fairfield, 203-377-5988.* BRIDGEPORT.

Charles Smith Multiple sclerosis, headaches. *Bronx, 718-518-5581.* BRONX-LEB.

David Snyder Multiple sclerosis. *Manhattan, 212-794-2281.* NY HOSP QUEENS.

Michael Swerdlow Myasthenia gravis, spine problems. *Bronx, 718-920-4178.* MONTEFIORE.

Daniel Van Engel Electromyography. *Bergen, 201-444-0868.* VALLEY.

Michael Weintraub Carpal-tunnel syndrome, peripheral neuropathy. *Westchester, 914-941-0788.* PHELPS; NO HMO/PPO.

Joseph Willner *Bergen, 201-894-5805.* ENGLEWOOD.

NEURORADIOLOGY

Michael Tenner *Westchester, 914-347-2010.* WESTCHESTER.

NUCLEAR MEDICINE

Hussein M. Abdel-Dayem Nuclear medicine, neurology, cardiology. *Manhattan, 212-604-8783.* ST VINCENT'S.

M. Donald Blaufox High blood pressure, kidney disease. *Bronx, 718-405-8454.* MONTEFIORE WEILER.

Elissa Kramer Tumor imaging, lymphedema. *Manhattan, 212-263-7410.* NYU MED.

Steven Larson Thyroid-cancer therapy, positron-emission tomography. *Manhattan, 212-639-7373.* SLOAN-KETTERING.

Donald Margouleff Thyroid disease, PET imaging. *Nassau, 516-562-4400.* N SHORE MANHASSET.

David Milstein *Bronx, 718-904-4058.* MONTEFIORE WEILER.

Christopher Palestro AIDS, joint replacements. *Queens, 718-470-7080.* LI JEWISH.

David Yang Thyroid disease, cardiovascular disease.

HALL OF FAME 2000

DR. FREYA SCHNABEL

LISTENING TO CANCER

LYNDA WERTHEIM JUST TURNED 50, BUT SHE CELEBRATES FEBRUARY 6, 1998, as her birthday. That was the day Dr. Freya Schnabel, a breast-cancer surgeon at Columbia Presbyterian, performed Wertheim's mastectomy. "My friends even made up a birth certificate with Freya's name on it," says Wertheim. "We talk about her like she's my second mom." Schnabel, 42, is admired not only for her technical skills as a surgeon but also for her boundless empathy. "Breast cancer is emotionally loaded, not just for obvious mortality implications but for numerous quality-of-life issues," says Eric Rose, surgeon-in-chief at Columbia Presbyterian. "You've got to be a very good listener. Freya is an enormously communicative person. Compassion is wired into her."

Seventeen years ago, when Dr. Schnabel began her residency, female surgeons were a rare breed. Rarer still were female breast-cancer surgeons, not to mention Orthodox Jews like Schnabel. In the past year, as part of her practice, women with breast cancer in their family have been coming to her for genetic testing—especially Jews of Ashkenazi descent, who were recently discovered to have a higher prevalence of mutations in the crucial BRCA1 and BRCA2 genes. "My patients are extremely aware of risk figures," says Schnabel, who spends one day a week at South Nassau Communities Hospital in Oceanside, on Long Island. "But there's no reason to ask a question if you're not prepared to cope with the answer."

Schnabel is also medical director of Women at Risk, Columbia Presbyterian's cancer-treatment-and-support program. (Hillary Clinton just co-hosted a benefit for WAR at the Waldorf.) Schnabel was instrumental in turning what was a small pilot program into a major institution that provides lecture series on new drugs and discussions about sex after breast cancer. "The attitude used to be 'How trivial is that? You should just be happy you're alive,' but it's *not* trivial," says Schnabel, who's never satisfied unless her patients return to fully active lives. Encouraged by Schnabel, Lynda Wertheim followed her surgery with not only a breast reconstruction but also a tummy tuck and a breast reduction. Thanks to Schnabel, Wertheim says, "I have a beautiful body now. I wear strapless dresses."

In her office, Schnabel opens an e-mail on her computer. "Seven years ago, I operated on a 29-year-old," she says, clicking her mouse. A sleeping baby pops up on the screen. "Her first baby girl! Getting that was one of the biggest moments in my career. *That's* what's supposed to happen."

SARAH BERNARD

Brooklyn, 718-780-5882. NY METHODIST.

OBSTETRICS AND GYNECOLOGY

Juan Simon Afif
Laparoscopic surgery, hysteroscopy. *Bronx, 718-824-2200.* MERCY.

Thomas Ayoub
Obstetrics and gynecology, menopausal management. *Fairfield, 203-966-3777.* NORWALK.

Gloria Bachmann
Menopausal women, pelvic surgery. *Middlesex, 732-235-7627.* RWJ.

Richard Berkowitz
High-risk pregnancy, obstetric ultrasound. *Manhattan, 212-241-5681.* MT SINAI; NO HMO/PPO.

James Breen
Gynecologic oncology, reconstructive pelvic surgery. *Essex, 973-533-5280.* ST BARNABAS LIVINGSTON.

Michael Broadman
Uro-gynecology. *Manhattan, 212-241-6551.* MT SINAI.

Michael Faust
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Maria Finley
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Adiel Fleischer
Maternal–fetal medicine. *Nassau, 718-470-7636.* LI JEWISH.

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Gynecologic oncology. *Manhattan, 212-844-8570.* NYU MED.

Nadine Katz
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George Kofinas
In vitro fertilization, laparascopic surgery. *Brooklyn, 718-643-6307.* BROOKLYN CALEDONIAN.

Irwin R. Merkatz
Maternal fetal medicine. *Bronx, 718-430-4192.* MONTEFIORE.

Bruce Meyer
Complicated pregnancy, ultrasound diagnosis. *Suffolk, 631-444-4686.* SUNY STONY BROOK.

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Gynecologic laparoscopic surgery. *Manhattan, 212-305-1068.* COLUMBIA PRES; NO HMO/PPO.

Gae Rodke
Vulvovaginal disease, gynecologic surgery. *Manhattan, 212-496-9800.* ST LUKE'S; NO HMO/PPO.

Judith Schwartz
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Jerome Seiler
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Michael J. Strongin
Gynecologic surgery and obstetrics, laparoscopic surgery. *Manhattan, 212-535-4611.* LENOX HILL.

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Gynecologic cancer, gynecologic surgery. *Manhattan, 212-666-5566.* NYU MED

David Weinstein
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Judith Weinstock
Pregnancy, menopause. *Brooklyn, 718-852-5810.* LI HOSP.

Gerson Weiss
Infertility, menopause. *Bergen, 201-393-7444.* HACKENSACK; NO HMO/PPO.

Suzanne Yale
Routine obstetrics. *Manhattan, 212-744-9300.* LENOX HILL. NO HMO/PPO

Bruce Young
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Menopausal management, pelvic surgery. *Westchester, 914-631-0908.* PHELPS.

OPHTHALMOLOGY

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Cornea. *Manhattan, 212-241-0939.* MT SINAI.

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Glaucoma, retina. *Westchester, 914-666-3764.* N WESTCHESTER.

Myles Behrens
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David H. Berman
Vitreous retina. *Brooklyn, 718-250-6820.* BROOKLYN CALEDONIAN.

Vivien Boniuk
Queens, 718-883-2020. LI JEWISH.

Ronald Carr
Macular degeneration, retinal disease. *Manhattan, 212-263-7360.* NYU TISCH.

Stanley Chang
Vitreous retina macula. *Manhattan, 212-305-9535.* COLUMBIA PRES.

William H. Constad
Corneal transplants, cataract surgery. *Hudson, 201-963-3937.* JERSEY CITY.

Robert D'Amico
Cornea. *Manhattan, 212-807-8866.* SISTERS OF CHARITY SV.

Lawrence Davidson
Essex, 973-429-6000. MOUNTAINSIDE.

Robert Della Rocca
Cosmetic and reconstructive surgery. *Manhattan, 212-421-4505.* NY EYE AND EAR.

Jack M. Dodick
Laser vision-correction, cataract and implant surgery. *Manhattan, 212-288-7638.* MANHATTAN EYE; NO HMO/PPO.

Yale Fisher
Vitreoretinal surgery. *Manhattan, 212-861-9797.* MANHATTAN EYE.

Alan H. Friedman
Uveitis, medical retina. *Manhattan, 212-794-2277.* MT SINAI; NO HMO/PPO.

Alan J. Friedman
Cataract implant surgery, glaucoma. *Manhattan, 212-683-5180.* NY EYE AND EAR.

Larry Frohman
Autoimmune diseases, optic neuropathy. *Essex, 973-972-2065.* UMDNJ.

Robert T. Goldberg
Glaucoma, diabetic retinopathy. *Queens, 718-539-2992.* NY HOSP QUEENS.

Cono M. Grasso
Cataracts, glaucoma. *Queens, 718-429-0300.* CATHOLIC.

Kevin Greenidge
Glaucoma, laser surgery. *Brooklyn, 718-780-2600.* LI HOSP.

Samuel Guillory
Cataracts, refractive surgery. *Manhattan, 212-860-5400.* MT SINAI; NO HMO/PPO.

Murk-Hein Heinemann
Manhattan, 212-746-2483. WEILL CORNELL CTR.

Albert Hornblass
Cosmetic eyelid surgery, eyelid and facial laser surgery. *Manhattan, 212-879-6824.* MANHATTAN EYE.

Herbert Jaffe
Cataract, glaucoma. *Brooklyn, 718-339-7469.* BETH ISRAEL KH.

Kenneth Juechter
Cataract and laser surgery, glaucoma. *Bronx, 718-231-3200.* MERCY.

Michael Kazim
Thyroid eye disease, orbital oculoplastic surgery. *Manhattan, 212-305-5477.* COLUMBIA PRES; NO HMO/PPO.

Martin Lederman
Pediatric eye problems, eye-muscle disorders. *Westchester, 914-684-6888.* WHITE PLAINS.

Frederick Lepore
Neuro-ophthalmology. *Middlesex, 732-235-7733.* RWJ.

David M. Lieberman
Cornea research. *Brooklyn, 718-622-8900.* NY METHODIST.

Jay Lippman
Cataract surgery, LASIK surgery. *Westchester, 914-636-3600.* NY EYE AND EAR; NO HMO/PPO.

Richard Lisman
Plastic reconstruction, cosmetic eyelid surgery. *Manhattan, 212-585-1405.* NYU MED.

Martin Mayers
Cataract surgery, corneal-transplant surgery. *Bronx, 718-920-5561.* MONTEFIORE.

Norman Medow
Pediatric cataracts, pediatric cornea problems. *Manhattan, 212-644-5100.* WEILL CORNELL CTR; NO HMO/PPO.

R. Christine Melton
Manhattan, 212-475-3791. CABRINI.

Anthony Musto
Cataract surgery, oculoplastic surgery. *Fairfield, 203-375-5819.* BRIDGEPORT.

Samuel Packer
Ophthalmic oncology, medical ethics. *Nassau, 516-465-8400.* N SHORE MANHASSET.

Steven Podos
Glaucoma consultation. *Manhattan, 212-241-6752.* MT SINAI.

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Oculoplastic surgery, cosmetic eye treatment. *Manhattan, 212-645-7771.* ST VINCENT'S.

Robert Ritch
Glaucoma, cataracts. *Manhattan, 212-477-7540.* NY EYE AND EAR; NO HMO/PPO

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Norman Saffra
Retina disease, vitreous disease. *Brooklyn, 718-283-8000.* MAIMONIDES.

John Seedor
Refractive surgery, corneal transplantation. *Manhattan, 212-505-6550.* NY EYE AND EAR.

Patrick Sibony
Disorders of optic nerve, neurophthalmology. *Suffolk, 631-444-4090.* SUNY STONY BROOK.

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Optic-nerve diseases, retinal diseases. *Nassau, 516-470-2020.* LI JEWISH.

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Retinal diseases, macular degeneration. *Manhattan, 212-861-9797.* MANHATTAN EYE

Mark Speaker
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Cataracts, oculoplastics. *Bergen, 201-567-5995.* ENGLEWOOD.

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Corneal diseases, corneal transplantation. *Nassau, 516-470-2020.* LI JEWISH.

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Eye-muscle surgery, botox injections. *Essex, 973-485-3186.* ST BARNABAS LIVINGSTON.

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Retina, diabetic retinopathy. *Manhattan, 212-979-4447.* NY EYE AND EAR.

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Eye muscle and alignment, pediatric eye disorders. *Manhattan, 212-684-3980.* NY EYE AND EAR.

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Neuro-ophthalmology, double vision. *Brooklyn, 718-854-7360.* KINGSBROOK.

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ORTHOPEDIC SURGERY

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Arthroscopic surgery, sports medicine. *Manhattan, 212-606-1909.* HOSP SPECIAL SURGERY; NO HMO/PPO.

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Dancers' injuries, foot, ankle, and knee injuries. *Manhattan, 212-765-2260.* ST LUKE'S.

Fred Behrens
Complex fractures, limb deformities. *Essex, 973-972-5350.* UMDNJ.

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Sports medicine, shoulder injuries. *Bergen, 201-489-8250.* HACKENSACK.

Louis Bigliani
Shoulder surgery, sports medicine. *Manhattan, 212-305-5564.* COLUMBIA PRES; NO HMO/PPO.

Stephen W. Burke
Pediatric/adolescent, scoliosis. *Manhattan, 212-606-1180.* HOSP SPECIAL SURGERY; NO HMO/PPO.

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Manhattan, 212-606-1946. HOSP SPECIAL SURGERY.

Patrick J. Carolan
Total joint replacement, arthroscopic surgery. *Fairfield, 203-372-4565.* ST VINCENT'S BRIDGEPORT.

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Joint replacement, upper extremity/sports. *Fairfield, 203-869-3131.* GREENWICH.

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Damon Delbello
Joints and bones. *Westchester, 914-967-8708.* WESTCHESTER.

David Dines
Shoulder reconstruction surgery, shoulder injuries. *Nassau, 516-482-1037.* LI JEWISH; NO HMO/PPO.

Charles Edelson
Reconstructive surgery, sports medicine. *Westchester, 914-476-4343.* ST JOSEPH'S YONKERS.

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David Steven Feldman
Pediatric orthopedic surgery. *Manhattan, 212-598-6699.* HOSP JOINT DISEASES.

Mark Figgie
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Evan Flatow
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Charles Goodwin
Sports medicine, spine surgery. *Manhattan, 212-317-4600.* HOSP SPECIAL SURGERY.

Stanley Gordon
Hand surgery. *Brooklyn, 718-270-2179.* SUNY BROOKLYN.

Ronald Grelsamer
Knee/patella/arthritis, sports medicine. *Manhattan, 212-535-4848.* HOSP JOINT DISEASES.

Edward Habermann
Hip joint, knee joint. *Westchester, 914-238-1791.* MONTEFIORE.

Thomas R. Haher
Scoliosis, spine surgery. *Manhattan, 212-604-3990.* ST VINCENT'S.

William Hamilton
Foot/ankle sports medicine, dancers' injuries. *Manhattan, 212-765-2260.* ST LUKE'S; NO HMO/PPO.

Jo Hannafin
Female athletes, sports medicine. *Manhattan, 212-606-1469.* HOSP SPECIAL SURGERY.

John Healy
Manhattan, 212-639-7610. SLOAN-KETTERING; NO HMO/PPO.

Herbert Hermele
General orthopedic trauma. *Fairfield, 203-337-2600.* BRIDGEPORT.

David M. Hirsh
Total hip replacement, total knee replacement. *Bronx, 718-863-3400.* MONTEFIORE.

Robert Hotchkiss
Hand/wrist/elbow microvascular surgery. *Manhattan, 212-606-1964.* HOSP SPECIAL SURGERY; NO HMO/PPO.

Allan Inglis
Joint replacement, arthritic surgery. *Manhattan, 212-410-2379.* BETH ISRAEL NORTH; NO HMO/PPO.

William Jaffe
Total hip surgery, knee surgery. *Manhattan, 212-427-7750.* HOSP JOINT DISEASES.

Peter Jokl
Sports medicine. *New Haven, 203-764-9771.* YALE.

Michael Katz
Sports medicine, work injuries. *Queens, 718-358-3131.* LI JEWISH.

Neil J. Kurtz
Joint replacement surgery, arthroscopic surgery. *Suffolk, 631-331-9313.* ST CHARLES.

Joseph Lane
Orthopedic oncology, metabolic bone diseases. *Manhattan, 212-606-1172.* HOSP SPECIAL SURGERY.

Richard Laskin
Knee-joint replacement, hip-joint replacement. *Manhattan, 212-606-1041.* HOSP SPECIAL SURGERY.

Joseph Leddy
Hand surgery, upper extremity. *Middlesex, 732-545-0400.* RWJ.

Roger Levy
Joint replacement,

DR. RICHARD PAYNE

THE DEFEAT OF AGONY

DR. RICHARD PAYNE REMEMBERS VIVIDLY THE FIRST time he had to tell a patient she was dying. Payne was a Harvard Medical School graduate in the first year of his neurology residency at Brigham Hospital in Boston. "She wasn't responding to chemotherapy," he says, his baritone growing huskier with emotion. "We could see her lungs getting whiter and whiter each day with pneumonia. I had to ask her if she would want to be resuscitated. I felt like I was shattering this whole person, taking away all her hope. I just wanted to give her this information and get out of the room as fast as I could."

But instead of avoiding the bedsides of the dying, Payne made delivering "a good death" his specialty. As chief of Memorial Sloan-Kettering's department of palliative care, he is a pioneer in end-of-life care. While traditional medical training has treated pain management as an afterthought, Payne teaches students how to better medicate the incurable, so they can get the most out of their final days.

He's also pushing to extend sophisticated palliative services to so-called "low-demand" patients, through a program at North General Hospital in Harlem. Payne's work is focused on changing attitudes as well as bureaucracies: Minority patients are routinely forced to battle racist suspicions that they are drug addicts to get the painkillers they need. "A lot of it is irrational," Payne says. "There isn't a lot of hard evidence that patients in Harlem who have cancer have any higher incidence of substance abuse than anywhere else in New York City or the world. We have to make that quite clear to doctors and pharmacists."

"He's one of my heroes," says Dr. Diane Meier, director of the Lilian and Benjamin Hertzberg Palliative Care Institute at Mount Sinai. "There's a tremendous lack of faith that the dominant white medical culture has the best interests of African-American and Latino patients at heart. Dr. Payne is going to inspire a much greater level of trust, simply by being African-American. And he's spreading that trust not just to individual patients but by teaching white doctors how to better communicate with nonwhite patients."

It isn't the life he imagined as a child. "I'm the eighth-born out of thirteen children, and I was the first one to go to college," he says. "It was unheard of in my family—a son of an elevator operator in inner-city Elizabeth, New Jersey, going to Yale and Harvard. But that was also the sixties, too. We had a lot more confidence in being able to change the system then." CHRISTOPHER SMITH arthroscopic surgery. *Manhattan, 212-241-7080.* MT SINAI.

Lawrence Livingston Arthroscopic joint surgery, sports medicine. *Bergen, 201-573-1202.* PASCACK.

Anthony Maddalo Sports injuries, shoulder and knee injuries. *Westchester, 914-631-7777.* PHELPS.

John Mani Joint replacement, hip fractures. *Brooklyn, 718-855-0088.* LI HOSP.

Stephen J. McIlveen Shoulder/knee surgery, sports medicine. *Bergen, 201-670-6702.* VALLEY.

David Menche Knee surgery, orthopedic reconstruction. *Manhattan, 212-935-1777.* HOSP JOINT DISEASES.

Patrick O'Leary Spinal surgery. *Manhattan, 212-249-8100.* LENOX HILL; NO HMO/PPO.

J. Serge Parisien Sports medicine, arthroscopic surgery. *Manhattan, 212-598-6480.* HOSP JOINT DISEASES.

Chitranjan Ranawat Hip reconstruction, knee reconstruction. *Manhattan, 212-434-4700.* LENOX HILL.

Leon Root Pediatric orthopedics, lower-back problems. *Manhattan, 212-606-1330.* HOSP SPECIAL SURGERY.

Melvin Rosenwasser Hand micro-vascular trauma. *Manhattan, 212-305-8036.* COLUMBIA PRES.

Richard Salzer Knee injuries and problems, children's orthopedics. *Bergen, 201-569-2770.* ENGLEWOOD.

Alan Sarokhan Joint replacement, adult orthopedics. *Somerset, 908-757-4444.* OVERLOOK; NO HMO/PPO.

Thomas P. Sculco Hip and knee replacement. *Manhattan, 212-606-1475.* HOSP SPECIAL SURGERY; NO HMO/PPO.

Michael Seidenstein Arthroscopy, total joint replacement. *Essex, 973-736-8080.* NEWARK BETH ISRAEL.

Mark Sherman Sports injuries, knee. *Staten Island, 718-351-6500.* SISTERS OF CHARITY BS.

Dempsey Springfield Bone tumors, soft-tissue tumors. *Manhattan, 212-241-8311.* MT SINAI.

Allan Strongwater Pediatric orthopedic surgery, clubfoot. *Brooklyn, 718-283-7400.* MAIMONIDES; NO HMO/PPO.

Steven Stuchin Hip and knee replacement; hand surgery, arthritis. *Manhattan, 212-598-6708.* HOSP JOINT DISEASES.

Rudolph Taddonio Scoliosis surgery, spine surgery. *Westchester, 914-347-3884.* WESTCHESTER.

Henry Tischler Joint replacements, hip and knee surgery. *Brooklyn, 718-780-3104.* SUNY BROOKLYN.

Allen Troy Adult foot and ankle, sports injuries. *Fairfield, 203-324-0307.* STAMFORD.

William Walsh Knee surgery, sports medicine. *Westchester, 914-428-5666.* ST AGNES.

Thomas Wickiewicz Shoulder surgery, sports medicine. *Manhattan, 212-606-1450.* HOSP SPECIAL SURGERY.

Steven B. Zelicof Joint reconstruction, sports medicine. *Westchester, 914-686-0111.* SOUND SHORE.

Eric Zitzmann Hip and knee replacement, foot surgery. *Westchester, 914-946-1010.* WHITE PLAINS.

Joseph Zuckerman Hip and knee replacement, shoulder surgery. *Manhattan, 212-598-6674.* HOSP JOINT DISEASES.

OTOLARYNGOLOGY

Allan Abramson Laryngology, photodynamic therapy. *Nassau, 516-470-7555.* LI JEWISH.

Max April Pediatric sinus disease, neck masses. *Manhattan, 212-327-3000.* LENOX HILL.

Jonathan Aviv Sinus surgery, swallowing and voice disorders. *Manhattan, 212-305-1602.* COLUMBIA PRES; NO HMO/PPO.

Soly Baredes Head and neck tumors, voice and swallowing disorders. *Essex, 973-226-3444.* UMDNJ.

Alan Berkower Head and neck surgery, endoscopic surgery. *Bronx, 718-920-9933.* MERCY.

Stanley Blaugrund Sinonasal surgery, laryngeal surgery. *Manhattan, 212-758-6330.* LENOX HILL; NO HMO/PPO.

Andrew Blitzer Voice and swallowing disorders, sinus surgery. *Manhattan, 212-262-9500.* ST LUKE'S.

Bartolomeo Castellano Ear, nose, and throat. *Staten Island, 718-273-2626.* SISTERS OF CHARITY SV.

Noel Cohen Acoustic neuroma, cochlear implants. *Manhattan, 212-263-7373.* NYU MED.

Jay Dolitsky Pediatric sinusitis, pediatric ear infections. *Manhattan, 212-979-4200.* NY EYE AND EAR.

Bruce Edelman Ear diseases, pediatric sinusitis. *Middlesex, 732-238-0300.* ST PETER'S.

Lee Eisenberg Pediatric ear-nose-throat, thyroid surgery. *Bergen, 201-567-2771.* ENGLEWOOD.

Joseph G. Feghali Otology, neurotology, skull-base surgery. *Bronx, 718-881-3277.* MONTEFIORE.

Mark Fox Sinus surgery, head-and neck-tumor surgery. *Westchester, 914-725-4266.* LAWRENCE.

Joseph Haddad *Manhattan, 212-305-8933.* COLUMBIA PRES; NO HMO/PPO.

Gady Har-El Head, neck, and thyroid surgery, skull-base surgery. *Brooklyn, 718-780-1498.* LI HOSP.

Ronald Hoffman Skull-base surgery. *Manhattan, 212-844-8778.* BETH ISRAEL.

Jacqueline Jones Pediatric sinus disease, airway problems in children. *Manhattan, 212-746-2236.* WEILL CORNELL CTR.

Jordan S. Josephson Sinusitis, snoring. *Manhattan, 212-717-1773.* MANHATTAN EYE.

Bruce Klenoff Ear and sinus

SPECIAL FOCUS
ASTHMA

ALL DOCTORS ARE TRAINED TO IDENTIFY AND TREAT the symptoms of an asthma attack, but asthma is a chronic disease that requires long-term management, and treating it solely on an attack-by-attack basis can be unnecessarily expensive and ultimately ineffective. "The toughest job of an asthma specialist," says Dr. Michael Chandler of Mount Sinai hospital, "is not to identify or even treat the symptoms but to find and eliminate all of the overlapping factors—allergens, stress, diet, immunodeficiencies—that perpetuate the overall condition. Finding people who look at all the relevant factors at once is difficult, because these factors cross the specialty lines of pulmonologists, allergists, pediatricians, and internists." Pediatric allergist Dr. Paul Ehrlich concurs: "Look for someone who takes care of asthmatics day in, day out," he says, "someone who considers the entire picture and inquires about the family history, foods, pets, etc.; and also someone who is board-certified in their field of expertise." The top Manhattan internists specializing in asthma are **David Posner** at Lenox Hill Hospital (212-861-8976); **Daniel Libby** (212-628-6611) and **Thomas Nash** (212-734-6612) at New York Weill Cornell Center; **Wilfredo Talavera** at Cabrini Medical Center (212-995-6629); **Jonathan Raskin** at Beth Israel Medical Center (212-288-4600); **Muthiah Sukumaran** at New York University Downtown Hospital (212-732-7260); and **Michael Chandler** (also a certified allergist) at Mount Sinai Medical Center (212-486-6715). In the Bronx: **Latha Menon** at Bronx Lebanon Hospital Center (718-518-5581). In Bergen County, New Jersey: **Assia Bromberg** at Valley Hospital (201-796-2255). The top Manhattan pediatric allergists specializing in asthma are **Paul Ehrlich** at NYU School of Medicine (212-685-4225) and **William J. Davis** at Columbia Presbyterian Center (212-305-2300). In Brooklyn: **Arlene Schneider** at Long Island College Hospital (718-624-6495). In Bergen County, New Jersey: **Ziv Harish** at Englewood Hospital and Medical Center (201-871-7475). In Westchester: **Allen Dozor** at Westchester Medical Center (914-493-7586).

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John Kveton
Acoustic neuromas, hearing loss. *New Haven, 203-785-2593.* YALE.

Jed A. Kwartler
Ear disease/hearing loss, balance disorders. *Union, 973-379-3330.* OVERLOOK.

William Lawson
Facial plastic reconstruct, sinus surgery. *Manhattan, 212-241-9410.* MT SINAI.

Mark Levenson
Otosclerosis and cholesteatoma surgery. *Manhattan, 212-535-5392.* LENOX HILL.

Christopher Linstrom
Hearing and facial nerve diseases, skull-base surgery. *Manhattan, 212-979-4200.* NY EYE AND EAR.

Richard Jeffrey Lipton
Head and neck surgery. *Fairfield, 203-830-4700.* DANBURY.

Ronald Low
Head and neck surgery, facial and plastic surgery. *Bergen, 201-489-6520.* HACKENSACK.

Simon Parisier
Hearing loss, cochlear implants, ear infections, mastoiditis. *Manhattan, 212-535-6400.* LENOX HILL; NO HMO/PPO.

Norman Pastorek
Facial plastic surgery, rhinoplasty, face-lifts. *Manhattan, 212-987-4700.* WEILL CORNELL CTR; NO HMO/PPO.

Mark Persky
Head and neck tumors, skull and base tumors. *Manhattan, 212-844-8648.* BETH ISRAEL.

Robert Pincus
Pediatric sinus disease. *Manhattan, 212-889-8575.* BETH ISRAEL.

Thomas Romo III
Face-lift, rhinoplasty. *Manhattan, 212-619-3501.* LENOX HILL.

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Head- and neck-tumor surgery, sinus disease, ear surgery. *Essex. 973-972-2548.* ST MICHAEL'S.

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Facial plastic surgery, head and neck surgery. *Middlesex, 732-238-0300.* ST PETER'S.

Richard M. Rosenfeld
Pediatric sinusitis, middle-ear problems. *Brooklyn, 718-780-1498.* LI HOSP.

Robert Ruben
Pediatric otolayngology, pediatric communication. *Bronx, 718-920-2484.* MONTEFIORE.

Steven Sacks
Sinus surgery, thyroid and parathyroid. *Manhattan, 212-722-5570.* MT SINAI.

Clarence T. Sasaki
Head and neck surgery, swallowing complications. *New Haven, 203-785-2592.* YALE.

Steven Schaefer
Sinus surgery, head and neck oncological surgery. *Manhattan, 212-979-4200.* NY EYE AND EAR.

Barry Shapiro
Endoscopic sinus surgery, head/neck oncology. *Westchester, 914-945-0505.* PHELPS.

Mark Shikowitz
Queens, 718-470-7557. LI JEWISH.

David H. Slavit
Voice and throat disorders, nose and sinus disorders. *Manhattan, 212-517-9177.* LENOX HILL.

Geoffrey Tobias
Secondary and ethnic rhinoplasty. *Bergen, 201-567-6770.* ENGLEWOOD.

Mark Urken
Head and neck oncologic surgery, head and neck reconstruction. *Manhattan, 241-9410.* MT SINAI.

Robert Ward
Ear, nose, and throat. *Manhattan, 212-327-3000.* WEILL CORNELL CTR.

Jack Wazen
Ménière's disease, acoustic neuroma. *Manhattan, 212-249-3232.* COLUMBIA PRES.

Michael H. Weiss
Head and neck surgery. *Brooklyn, 718-283-6260.* MAIMONIDES.

PAIN MANAGEMENT

Carole Agin
Acupuncture, pain management, anesthesiology. *Suffolk, 631-474-2300.* MATHER.

Young K. Choi
Back-pain syndrome, reflex sympathetic dystrophy. *Middlesex, 732-235-6444.* RWJ.

Michel Dubois
Chronic neck and low-back pain, neuropathic pain. *Manhattan, 212-263-7316.* NYU MED.

Kathleen M. Foley
Manhattan, 212-639-7050. SLOAN-KETTERING.

Clifford Gevirtz
Heroin detox, end-of-life pain relief. *Manhattan, 212-241-6426.* MT SINAI.

Michael Hanania
Sciatica/back pain, herpetic neuralgia. *Nassau, 516-719-7246.* LI JEWISH.

Subhash Jain
Cancer and pelvic pain, neuropathic pain. *Manhattan, 212-639-6851.* SLOAN-KETTERING; NO HMO/PPO.

Bruce Kaplan
End-of-life care. *Queens, 718-670-1081.* NY HOSP QUEENS.

Alan Kestenbaum
Low-back pain, cancer pain. *Manhattan, 212-746-2960.* WEILL CORNELL CTR.

Joel Kreitzer
Back pain, cancer pain. *Manhattan, 212-241-6372.* MT SINAI.

Matthew Lefkowitz
Low-back pain; musculoskeletal disc diseases. *Brooklyn, 718-625-4244.* LI HOSP.

Norman Marcus
Back and neck pain, cancer pain, headaches. *Manhattan, 212-249-2200.* LENOX HILL.

Farideh Moqtaderi
Backache, joint muscle pain, headache. *Manhattan, 212-426-9200.* MT SINAI; NO HMO/PPO.

Jeffrey Ngeow
Musculoskeletal pain, acupuncture. *Manhattan, 212-606-1059.* HOSP SPECIAL SURGERY; NO HMO/PPO.

Richard Payne
Neurological cancer pain, palliative care. *Manhattan, 212-639-8031.* SLOAN-KETTERING; NO HMO/PPO.

Russell Portenoy
Pain management, palliative care. *Manhattan, 212-844-1505.* BETH ISRAEL.

Howard L. Rosner
RSD/CRPS. *Manhattan, 212-746-2960.* WEILL CORNELL CTR.

Michael Weinberger
Cancer-pain management, back pain. *Manhattan, 212-604-1300.* ST VINCENT'S.

PEDIATRIC ALLERGY AND IMMUNOLOGY

Paul Ehrlich
Asthma, childhood asthma. *Manhattan, 212-685-4225.* NYU MED.

Patricia Hicks
Asthma management, chronic sinusitis. *Bergen, 201-444-5277.* VALLEY; NO HMO/PPO.

Arthur Torre
Pediatric asthma. *Essex, 973-882-0880.* ST JOSEPH'S PATERSON; NO HMO/PPO.

PEDIATRIC CARDIOLOGY

Thomas Biancaniello
Cardiac catheterization. *Suffolk, 631-444-9300.* SUNY STONY BROOK.

Fredrick Z. Bierman
Pediatric and fetal echo cardiogram. *Queens, 718-470-7350.* SCHNEIDER.

Robert A. Boxer
Marfan's and Down's syndromes, congenital heart defects. *Nassau, 516-562-3078.* N SHORE MANHASSET.

Bernard Fish
Noninvasive testing, fetal echocardiography. *Westchester, 914-594-4370.* WESTCHESTER.

Welton Gersony
Congenital heart disease. *Manhattan, 212-305-3262.* COLUMBIA PRES.

Michael Gewitz
Children's heart disease, pediatric heart murmurs. *Westchester, 914-594-4370.* WESTCHESTER.

Richard J. Golinko
Congenital and acquired heart disease, rheumatic fever. *Manhattan, 212-241-8662.* MT SINAI.

Harry Kaplovitz
Congenital heart disease, arrhythmia. *Brooklyn, 718-283-7501.* MAIMONIDES.

Alan Langsner
Pediatric cardiology, fetal echocardiology. *Essex, 973-736-8883.* ST VINCENT'S.

Donald Leichter
Union, 908-522-5340. OVERLOOK.

Dov Nudel
Heart disease and sports medicine in children. *Brooklyn, 718-270-2881.* SUNY BROOKLYN.

Ira Parness
Complex congenital heart disease, echocardiography. *Manhattan, 212-241-8662.* MT SINAI.

Salvatore Presti
Congenital heart diseases, fetal echocardiography. *Brooklyn, 718-780-1025.* LI HOSP.

Milton Prystowsky
Congenital heart disease, preventive pediatric cardiology. *Essex, 973-667-0003.* CLARA.

Milton Reitman
Suffolk, 516-365-3340. ST FRANCIS.

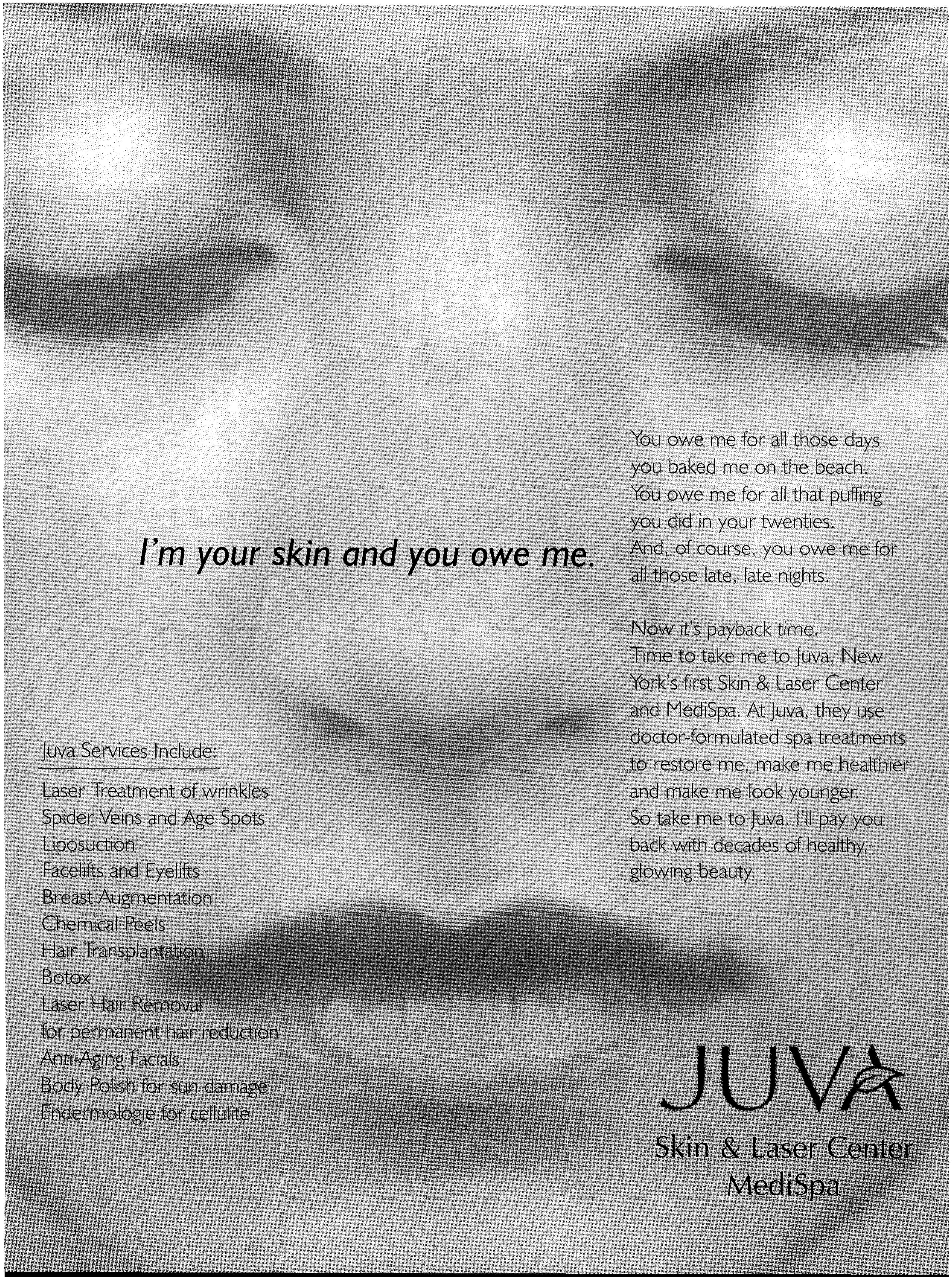
Sam Ritter
Echocardiography, fetal echocardiography. *Staten Island, 718-226-5619.* SI NORTH.

Angela Romano
Marfan's syndrome. *Nassau, 718-470-7350.* SCHNEIDER.

Myles Schiller
Congenital heart disease, interventional cardiology. *Manhattan, 212-746-3250.* WEILL CORNELL CTR.

Yehuda Shapir
Congenital heart disease, echocardiography. *Queens, 718-470-7350.* SCHNEIDER.

Carl Steeg
Heart defects in children, exercise, cardiac fitness. *Bronx, 718-920-4793.* MONTEFIORE.



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Laurel Steinherz Cardiac complications of cancer therapy, bone-marrow, transplant. *Manhattan, 212-639-8103.* SLOAN-KETTERING.

Christine A. Walsh Heart-rhythm abnormalities, heart defects in children. *Bronx, 718-920-4793.* MONTEFIORE.

PEDIATRIC CRITICAL-CARE MEDICINE

Edward E. Conway Jr. Head injury, neurology. *Manhattan, 212-870-9692.* BETH ISRAEL.

Lewis Singer Respiratory failure, airway obstruction. *Bronx, 718-920-4400.* MONTEFIORE.

PEDIATRIC ENDOCRINOLOGY

Henry Anhalt Diabetes, thyroid disorder, obesity in children. *Brooklyn, 718-283-8143.* MAIMONIDES.

Theodore W. Avruskin Growth disorders, diabetes, thyroid disorders. *Brooklyn, 718-240-5244.* BROOKDALE.

Dennis Carey Calcium metabolism, diabetes. *Queens, 718-470-3290.* LI JEWISH.

Graeme Frank Disorders of puberty, disorders of growth. *Queens, 718-470-3290.* SCHNEIDER.

Brenda Kohn Hypothalamic pituitary diseases, growth/puberty disorders. *Manhattan, 212-249-4408.* LI HOSP.

Tessa Lebinger Diabetes in children, growth disorders. *Westchester, 914-493-7584.* WESTCHESTER; NO HMO/PPO.

Lenore Levine Growth disorders, adrenal disorders. *Manhattan, 212-305-6559.* COLUMBIA PRES.

Maria New Disorders of puberty, genetic disorders. *Manhattan, 212-746-3450.* WEILL CORNELL CTR.

Richard Noto Diabetes. *Westchester, 914-493-7584.* WESTCHESTER.

Sharon E. Oberfield Growth disorders, puberty. *Manhattan, 212-305-6559.* COLUMBIA PRES.

Alicia Romano Growth problems, Noonan's syndrome. *Bronx, 718-920-9014.* MERCY.

Paul Saenger *Bronx, 718-920-4664.* MONTEFIORE.

Max Salas Thyroid growth/puberty, type I diabetes. *Middlesex, 732-745-8574.* ST PETER'S.

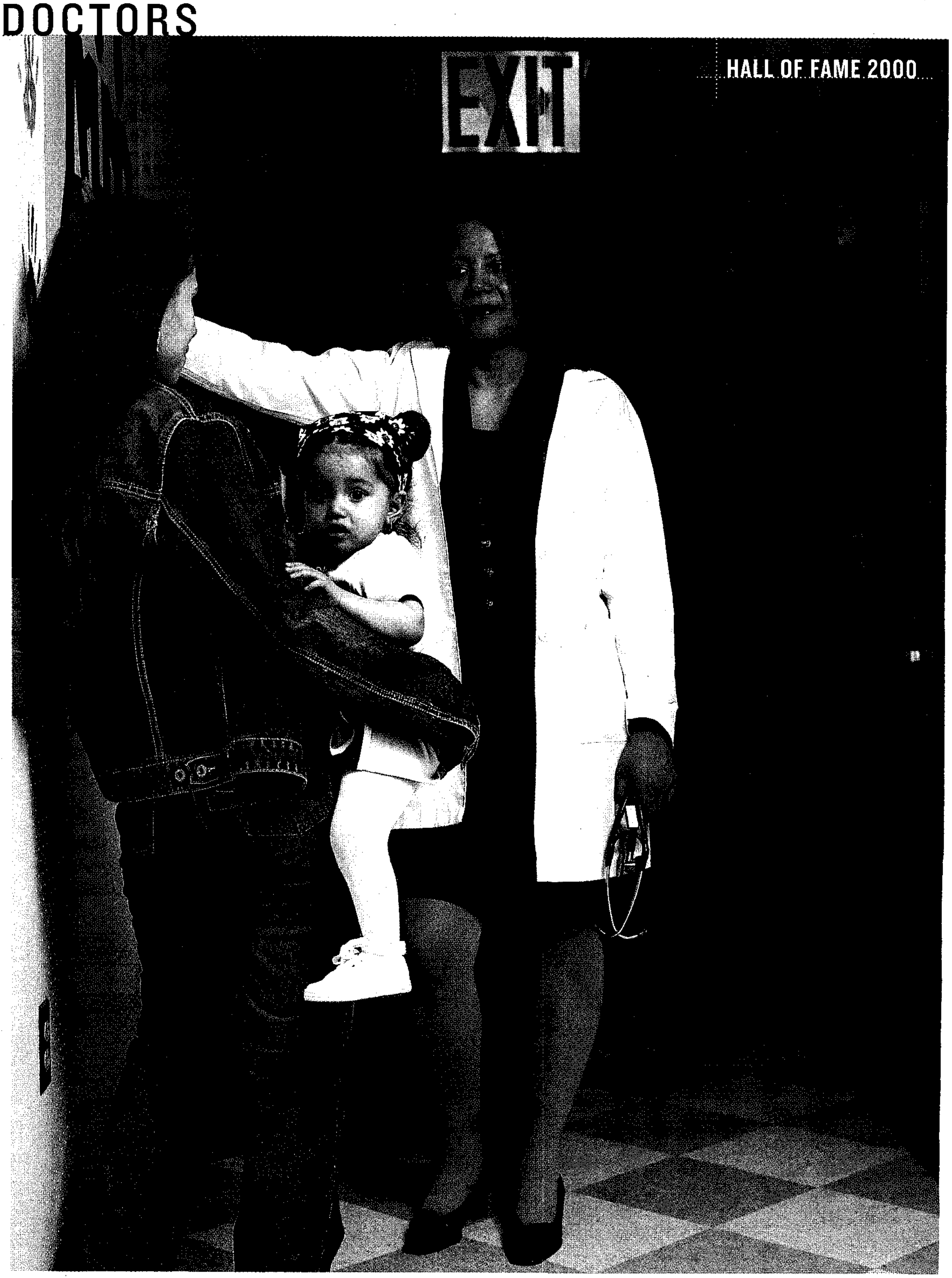
Phyllis W. Speiser Puberty, growth. *Nassau, 516-562-4635.* N SHORE MANHASSET.

PEDIATRIC GASTROENTEROLOGY

Mark Glassman Inflammatory-bowel disease, gastroenterological reflux. *Westchester, 914-637-1122.* SOUND SHORE.

Neal S. Le Leiko Short-gut syndrome, inflammatory-bowel disease. *Manhattan, 212-241-5415.* MT SINAI.

Jeremiah Levine Crohn's disease, intestinal disorders. *Nassau, 718-470-3430.* SCHNEIDER.



DR. ANGELA DIAZ TEEN ANGEL

ANY INTERNIST (OR PARENT) WILL TELL YOU THAT teenagers are difficult patients. The medical Establishment knows just what to do with pliant pediatric patients or fully articulate adults, but those in between often get short shrift. Yet the worst health problems in the U.S.—gun violence, AIDS, unwanted pregnancy, sexual abuse—are teen problems. Mount Sinai's Adolescent Health Center addresses all these issues, but not without first addressing the teenager. "In hospitals, some doctors don't really want to talk to you," says Jasmine Moreno, a 17-year-old mother visiting Mount Sinai's center. "Here, they're concerned not only health-wise but with your life and school and home."

Dr. Angela Diaz, the center's 45-year-old director—a divorced mother of three teens—knows exactly what Moreno means. Her earliest experience working in health care, through a high-school internship here almost 30 years ago, was also the first time she'd had adequate access to it. Raised in extreme poverty in the Dominican Republic, she'd come to the U.S. at the age of 14, speaking no English, and needed the center's comprehensive care—physical and psychological—as desperately as the patients she helped. "Adolescence is one of the toughest times to immigrate," Diaz says. "I'm not sure that if I had not gotten those services I would have made it."

By 1989, Diaz's career had come full circle; she became the head of what is now the nation's largest provider of comprehensive adolescent health care. Since then, she's moved her clinic into offices big enough to accommodate its 50,000 visits a year, expanded crucial services like sexual-abuse counseling, and recently established a research wing—while continuing to see patients every week. "It's very important for me to do that kind of doctoring," she says. "I see how things are changing out there. No one has to come and tell me; I hear it directly from the kids."

With its panoply of preventive and diagnostic services—all overseen by a teen's primary doctor—Mount Sinai's center fulfills a mission that Diaz works hard to advance nationwide. At a White House conference this month, she told Hillary Clinton that too many doctors still treat teen problems as isolated factors rather than preventable symptoms of an unhealthy life. "We really have to see the adolescent in a much broader way, in which their environment and their behavior are just as important," says Diaz. "If they trust you and they feel that you're there for the right reason, adolescents are like an open book. We become a part of their lives, part of the structure that sustains them."

BORIS KACHKA

Joseph Levy
Crohn's disease; colitis, reflux diseases. *Manhattan, 212-305-5693.* COLUMBIA PRES.

Leonard Newman
Pediatric colitis, ileitis, Crohn's disease. *Westchester, 914-594-4610.* WESTCHESTER.

Michael Pettei
Pediatric nutrition, inflammatory-bowel disease. *Queens, 718-470-3430.* SCHNEIDER

Simon Rabinowitz
Inflammatory-bowel disease, hepatitis. *Brooklyn, 718-270-1647.* LI HOSP.

Steven M. Schwarz
Nutrition, inflammatory-bowel disease, gastroesophageal reflux. *Brooklyn, 718-780-1146.* LI HOSP.

William Spivak
Colitis, Crohn's disease. *Manhattan, 212-249-3300.* MONTEFIORE.

PEDIATRIC HEMATOLOGY-ONCOLOGY

Marc Bestak
Acute leukemia, lymphoma. *Bronx, 718-920-7844.* MONTEFIORE.

Indira Dasgupta
Sickle-cell disease, anemias. *Bronx, 718-920-9014.* MERCY.

Lawrence Ettinger
Childhood blood disorders, pediatric/teenage cancers. *Middlesex, 732-745-6674.* ST PETER'S.

Ludovico Guarini
Leukemia in children, solid tumors in children. *Brooklyn, 718-283-8260.* MAIMONIDES.

Steven Halpern
Bergen, 201-996-5653. HACKENSACK.

Michael Harris
Bergen, 201-996-5437. HACKENSACK.

Somasundaram Jayabose
Sickle-cell disease, bone-marrow transplantation. *Westchester, 914-493-7997.* WESTCHESTER.

Gungor Karayalcin
Queens, 718-470-3460. SCHNEIDER.

Richard O'Reilly
Manhattan, 212-639-5957. SLOAN-KETTERING.

Sergio Piomelli
Sickle-cell anemia, thalassemia. *Manhattan, 212-305-6531.* WEILL CORNELL CTR.

Eva Radel
Pediatric cancer, childhood blood disorders. *Bronx, 718-920-7844.* MONTEFIORE.

Aaron Rausen
Cancer, blood disorders. *Manhattan, 212-263-7144.* NYU MED.

Arlene Redner
Brain tumors. *Nassau, 718-470-3460.* SCHNEIDER; NO HMO/PPO.

Mark Weinblatt
Leukemia, bleeding disorders. *Nassau, 516-562-4634.* N SHORE MANHASSET.

PEDIATRIC INFECTIOUS DISEASE

William Borkowsky
HIV/AIDS, hepatitis. *Manhattan, 212-263-6513.* NYU TISCH.

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COLUMBIA
School of General Studies

Louis Z. Cooper Rubella, immunizations. *Manhattan, 212-305-2867.* COLUMBIA PRES; NO HMO/PPO.

Anne A. Gershon Infectious diseases. *Manhattan, 212-305-0635.* COLUMBIA PRES; NO HMO/PPO.

Leonard Krilov *Nassau, 516-622-5094.* N SHORE MANHASSET.

Lorry Rubin Lyme disease, tuberculosis, and fevers. *Queens, 718-470-3480.* LI JEWISH.

Eugene D. Shapiro Lyme disease. *New Haven, 203-688 4518.* YALE; NO HMO/PPO.

Sunil K. Sood Lyme disease. *Queens, 718-470-3480.* SCHNEIDER.

PEDIATRIC NEPHROLOGY

Bernard Gauthier Blood or protein in the urine. *Queens, 718-470-3491.* SCHNEIDER.

Ira Greifer Blood or protein in the urine. *Bronx, 718-655-1120.* MONTEFIORE.

Valerie Johnson Nephritic syndrome, glomerulonephritis. *Manhattan, 212-746-3260.* WEILL CORNELL CTR.

Frederick Kaskel Kidney disease, dialysis/transplantation. *Bronx, 718-655-1120.* MONTEFIORE.

Kenneth Lieberman Kidney disease, hypertension. *Manhattan, 212-241-6187.* MT SINAI.

Martin Nash Nephrotic syndrome, renal failure. *Manhattan, 212-305-5825.* COLUMBIA PRES.

Jose Salcedo Pediatric dialysis, kidney biopsies. *Passaic, 973-754-2570.* ST JOSEPH'S PATTERSON.

Lynne Weiss Pediatric/adolescent hyperactivity, pediatric kidney disease. *Middlesex, 732-235-6230.* RWJ.

PEDIATRIC PULMONOLOGY

Dorothy Stein Bisberg Asthma, cystic fibrosis. *Essex, 973-926-7328.* CHILDREN'S NJ.

Allen Dozor Asthma, cystic fibrosis. *Westchester, 914-493-7585.* WESTCHESTER.

Jacob Hen Jr. Asthma, critical care. *Fairfield, 203-384-3711.* BRIDGEPORT.

Haesoon Lee *Nassau, 516-663-4937.* WINTHROP.

Robert Mellins Asthma/chronic cough, pneumonia. *Manhattan, 212-305-5122.* COLUMBIA PRES; NO HMO/PPO.

Lynne Quittell *Manhattan, 212-305-5122.* COLUMBIA PRES.

Madu Rao Childhood pulmonary disease, childhood asthma. *Brooklyn, 718-270-1524.* SUNY BROOKLYN.

Janis Schaeffer Asthma, chronic cough. *Nassau, 516-488-7575.* LI JEWISH.

PEDIATRIC RHEUMATOLOGY

Andrew Eichenfield Lyme disease, juvenile arthritis. *Manhattan, 212-241-1865.* MT SINAI.

Kathleen Haines Chronic arthritis, rhinitis. *Manhattan, 212-598-6516.* HOSP JOINT DISEASES.

Norman T. Ilowite Juvenile rheumatoid arthritis, Lyme disease. *Queens, 718-470-3530.* SCHNEIDER.

Thomas Lehman Lupus, juvenile rheumatoid arthritis. *Manhattan, 212-606-1151.* HOSP SPECIAL SURGERY; NO HMO/PPO.

PEDIATRIC SURGERY

R. Peter Altman Liver and biliary disease, chest-wall surgery. *Manhattan, 212-305-5804.* COLUMBIA PRES.

Robert Beck Newborn surgery, hernias. *Manhattan, 212-861-0260.* BETH ISRAEL.

Scott Boley Hirschsprung's disease, inflammatory-bowel disease. *Bronx, 718-920-4758.* MONTEFIORE.

Bertram Cohn *Brooklyn, 718-748-1313.* MAIMONIDES.

Stephen Dolgin Newborn operations, inflammatory-bowel disease. *Manhattan, 212-241-3699.* MT SINAI.

David Friedman Newborn surgery, gastroesophageal reflux. *Bergen, 201-794-8010.* VALLEY.

Rajinder Gandhi Pediatric gastroenterology, laparoscopic surgery. *Bergen, 201-794-8010.* VALLEY.

Eugene Garrow *Hudson, 201-434-1208.* JERSEY CITY.

Howard Ginsburg Newborn surgery, pediatric urology. *Manhattan, 212-263-7391.* NYU MED.

Andrew Hong Endoscopic surgery, neonatal surgery. *Nassau, 718-470-3574.* SCHNEIDER.

Edmund Kessler Neck surgery, tumors in children. *Nassau, 516-498-9000.* LI JEWISH.

Donald Klotz *Brooklyn, 718-270-1386.* BROOKDALE.

Peter Liebert Pediatric hernias, intestinal abnormalities. *Westchester, 914-428-3533.* WHITE PLAINS.

Max Ramenofsky Newborn surgery, childhood injury. *Brooklyn, 718-270-1386.* SUNY BROOKLYN.

Edward Shlasko *Manhattan, 212-241-2991.* MAIMONIDES.

Michel Slim Pediatric trauma, neonatal surgery. *Westchester, 914-493-7620.* WESTCHESTER.

Francisca Velcek Pediatric adolescent gynecology, anorectal malformations. *Manhattan, 212-744-9396.* LENOX HILL.

Gerard Weinberg Hernias, GI-tract surgical disorders. *Bronx, 718-405-8241.* MONTEFIORE.

Jeffrey Zitsman Laparoscopic noninvasive, surgical critical care. *Bronx, 914-722-6737.* MERCY.

SPECIAL FOCUS

PROSTATE SURGERY AFTEREFFECTS

WHILE PROSTATE CANCER AND THE OPTIONS FOR treating it are very much in the news (thanks, in part, to celebrity sufferers like Joe Torre and Rudy Giuliani), the side effects of prostate surgery, one of the most common early-stage treatments, still tend to be spoken of in whispers. Incontinence and impotence remain deeply troublesome issues for most men, and surgeons and oncologists are not specifically trained to treat these conditions. Yet there *are* urologists who specialize in the treatment of impotence and incontinence that result from radical prostatectomies. Incontinence can be treated with medication, exercises to strengthen the bladder, additional surgery, or even implants. Top Manhattan urologists who specialize in incontinence are **Mitchell Benson** at Columbia Presbyterian Medical Center (212-305-5201), **Jerry Blaivas** at New York Weill Cornell Center (212-308-6565), **Steven Kaplan** at Columbia Presbyterian Medical Center (212-305-0140), **Jonathan Vapnek** (212-241-7439) and **Howard Schiff** (212-996-6660) at Mount Sinai Medical Center, and **Franklin Lowe** at St. Luke's–Roosevelt Hospital (212-523-7790). In Queens: **Albert Tarasuk** at New York Hospital Medical Center (718-353-3710). In Nassau County: **Jeffrey Layne** at North Shore University Hospital (516-933-6060). In New Jersey: **Michael Fleisher** at St. Peter's Medical Center (732-613-9144). And in Connecticut: **Jonathan Waxberg** at Stamford Hospital (203-324-2268). The treatment of impotence caused by prostate surgery includes penile implants or mechanical pumps to aid erections, and the medication of the moment, Viagra. Top Manhattan urologists who specialize in this area are **François Eid** at New York Weill Cornell Medical Center (212-746-5473), **Ridwan Shabsigh** at Columbia Presbyterian Medical Center (212-305-0123), **Arnold Melman** at Montefiore Medical Center (212-639-1561), and **Eli Lizza** at Lenox Hill Hospital (212-772-3686). In Long Island: **Brett Mellinger** at Winthrop University Hospital (516-739-6300).

PEDIATRICS

Herbert J. Cohen Developmental pediatrics, developmental disabilities. *Bronx, 718-430-8522.* MONTEFIORE.

Lynda Frances Gerberg Sports medicine, weight management. *Nassau, 516-465-4377.* SCHNEIDER.

Philip Lanzkowsky Pediatric hematology, oncology. *Nassau, 718-470-3201.* SCHNEIDER.

Nathan Litman Infectious diseases. *Bronx, 718-920-5947.* MONTEFIORE.

Ralph Lopez Adolescent care, eating disorders. *Manhattan, 212-772-8989.* WEILL CORNELL CTR.

Margaret McHugh Adolescent health care, child protection. *Manhattan, 212-562-6321.* BELLEVUE.

Paul Meyers Cancer, sarcomas of bone/soft tissue. *Manhattan, 212-639-5952.* SLOAN-KETTERING; NO HMO/PPO.

PHYSICAL MEDICINE AND REHABILITATION

Jung Ahn Spinal-cord-injury medicine, stroke rehabilitation. *Manhattan, 212-263-6122.* NYU MED.

Jeffrey L. Cole Muscle/nerve electromyography. *Queens, 718-670-1290.* NY HOSP QUEENS.

Maria DeAraujo Low-back pain, arthritis. *Bronx, 718-920-9171.* MERCY.

Joel DeLisa *Essex, 973-243-6805.* KESSLER.

John Downey Arthritis, rheumatism, stroke. *Manhattan, 212-305-5954.* COLUMBIA PRES; NO HMO/PPO.

Patrick Fazzari Back and neck pain, performing artists. *Manhattan, 212-358-1350.* ST LUKE'S.

Lenore Gladstone Sports medicine, geriatrics. *Bronx, 718-547-8899.* MONTEFIORE.

Robert Goldberg Back pain, manipulation. *Manhattan, 212-929-9009.* ST VINCENT'S; NO HMO/PPO.

Linda Grant Musculoskeletal injuries, neurological disabilities. *Fairfield, 203-863-3290.* GREENWICH.

Bruce Grynbaum Low-back pain, stroke. *Manhattan, 212-263-6477.* NYU MED.

Steven C. Kirshblum Spinal-cord injury. *Essex, 973-731-3600.* KESSLER.

Valery Lanyi Arthritis, stroke. *Manhattan, 212-263-6197.* ST CLARE'S.

Mathew H. Lee Acupuncture, chronic pain. *Manhattan, 212-263-6105.* NYU MED; NO HMO/PPO.

James Lieberman Neurologic rehabilitation, neck and back pain. *Manhattan, 212-305-4818.* COLUMBIA PRES.

Dong M. Ma Electromyography, musculoskeletal disease. *Manhattan, 212-263-6338.* NYU MED.

Lakshmi Murali Geriatric rehabilitation, musculoskeletal rehabilitation. *Manhattan, 212-604-8507.* ST VINCENT'S.

Stanley Myers Neuromuscular dis-

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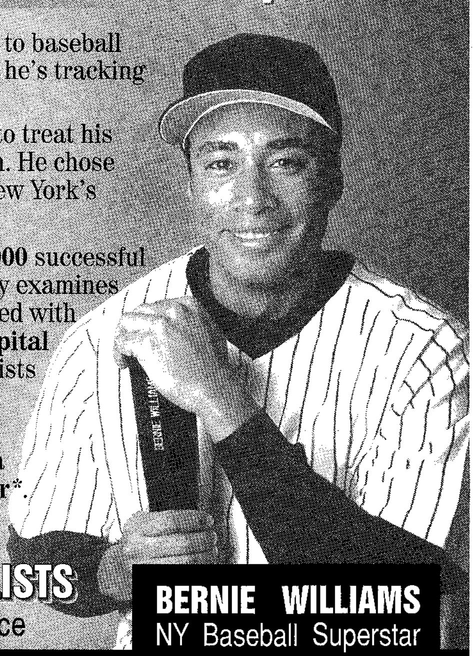

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SPECIAL FOCUS

MULTIPLE SCLEROSIS

ALTHOUGH THERE IS NO CURE FOR MULTIPLE SCLErosis, new treatment regimens offer substantial promise for those who have this disease of the nervous system. Symptoms come and go, and many with MS will experience no symptoms at all for years at a time. In the nineties the FDA approved three drugs, Avonex, Betaseron, and Copaxone, designed to reduce attacks and recurrences. "In the past, physicians took a wait-and-see approach toward treating the disease," says Arney Rosenblat of the National Multiple Sclerosis Society. "Now, with new medicines available, we have more proactive treatments." (Unfortunately, only 25 percent of the patients who could benefit from them are on the new medications.) The best MS specialists recognize that a combination of treatments is needed for most patients, including physical, occupational, and speech therapy. Also, frequent MS symptoms such as bladder, bowel, and sexual dysfunction, as well as depression, call for preventive measures from physicians. "This is a multidisciplinary disease and MS patients take a lot of time," says the National Multiple Sclerosis Society's Nancy Holland. "You need to find a doctor with a lot of MS experience." The top Manhattan neurologists specializing in multiple sclerosis are **Brian Apatoff**, director of the Multiple Sclerosis Center at New York Weill Cornell Center (212-746-4504); **Frank Petito**, also at New York Weill Cornell Center (212-746-2309); **George Forster** (212-410-6400) and **Fred Lublin** (212-241-7317) at Mt. Sinai; **Joseph Herbert**, director of the Multiple Sclerosis Center at New York University Medical School (212-598-6305); **James R. Miller** at Columbia Presbyterian Medical Center (212-305-5508); and **Saud Sadiq** at St. Luke's–Roosevelt Hospital Center (212-523-8070). In Queens: **David Snyder**, New York Hospital Medical Center (212-794-2281). In the Bronx: **Rene Elkin** (718-960-1335) and **Charles Smith**, both at Bronx-Lebanon Hospital (718-518-5581). In Brooklyn: **Aaron Miller**, Maimonides Medical Center (718-283-7470). In Staten Island: **Allan Perel**, director of the Multiple Sclerosis Center at Staten Island University Hospital (718-667-3800). In Nassau County: **Marc Gordon**, Long Island Jewish Medical Center (718-470-7366); **Richard Blanck**, North Shore University Hospital (516-466-4700); and **Karen Blitz** of the MS Care Center (516-674-7501). In Suffolk: **Patricia Coyle**, director of the Multiple Sclerosis Comprehensive Care Center (631-444-2599) and **Lauren Krupp** (631-444-1459), both at SUNY, Stony Brook. In New Jersey: **Stuart Cook**, St. Barnabas Medical Center in Livingston (973-972-5208); **Gregory Anselmi**, Bayonne Hospital (201-339-6531); and **Mary Ann Picone**, Gimbel MS Comprehensive Care Center (201-837-0727). In Connecticut: **Stephen Waxman** (203-785-5947) and **Tim Vollmer** (203-764-4280), both at Yale University Medical School. For the most up-to-date information about research developments, support groups, and education events, we suggest you contact the National Multiple Sclerosis Society at www.nmss.org or 1-800-FIGHT-MS.

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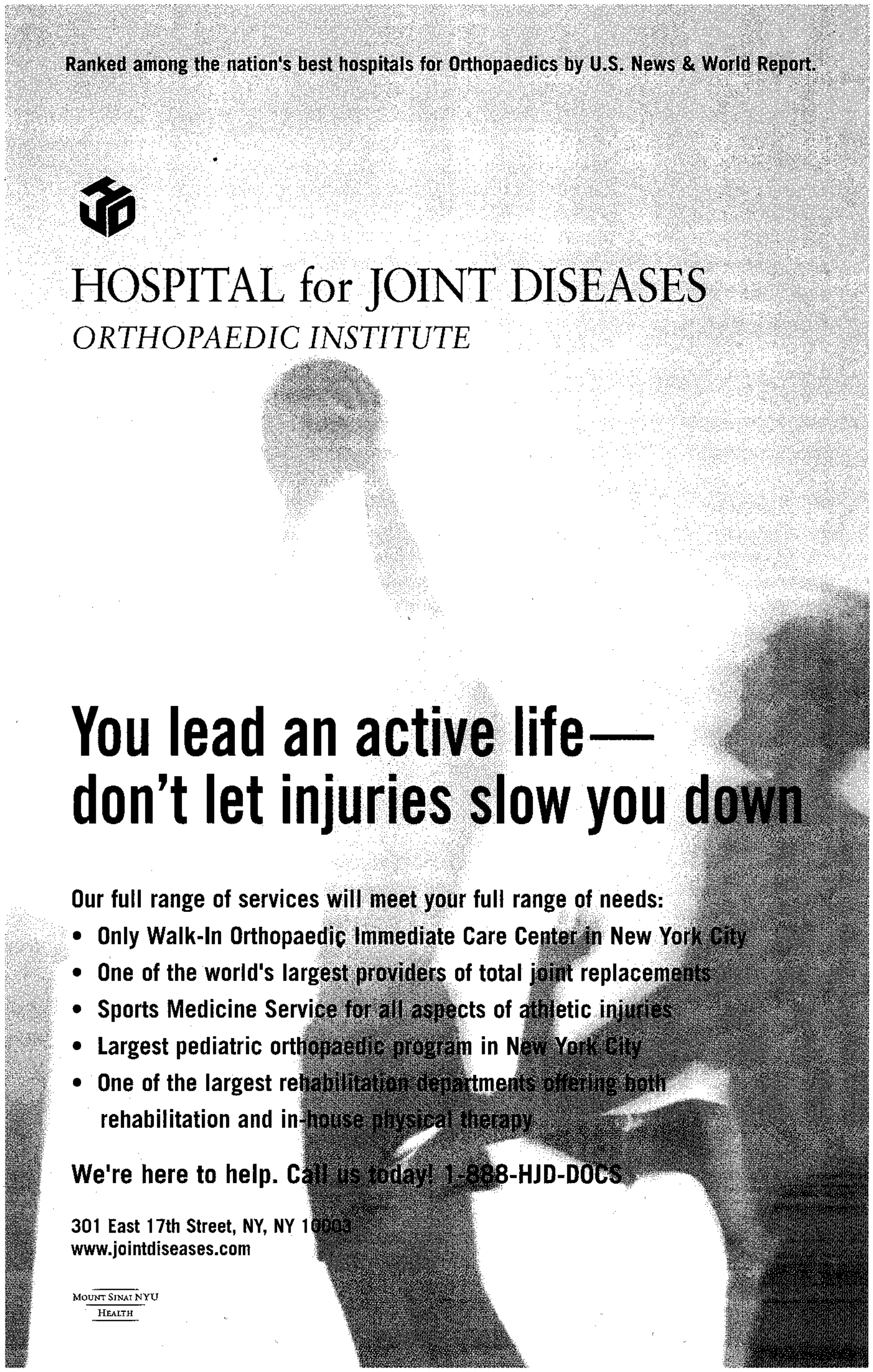

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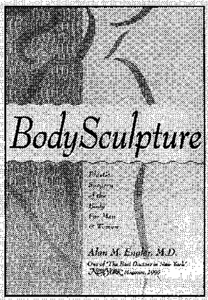

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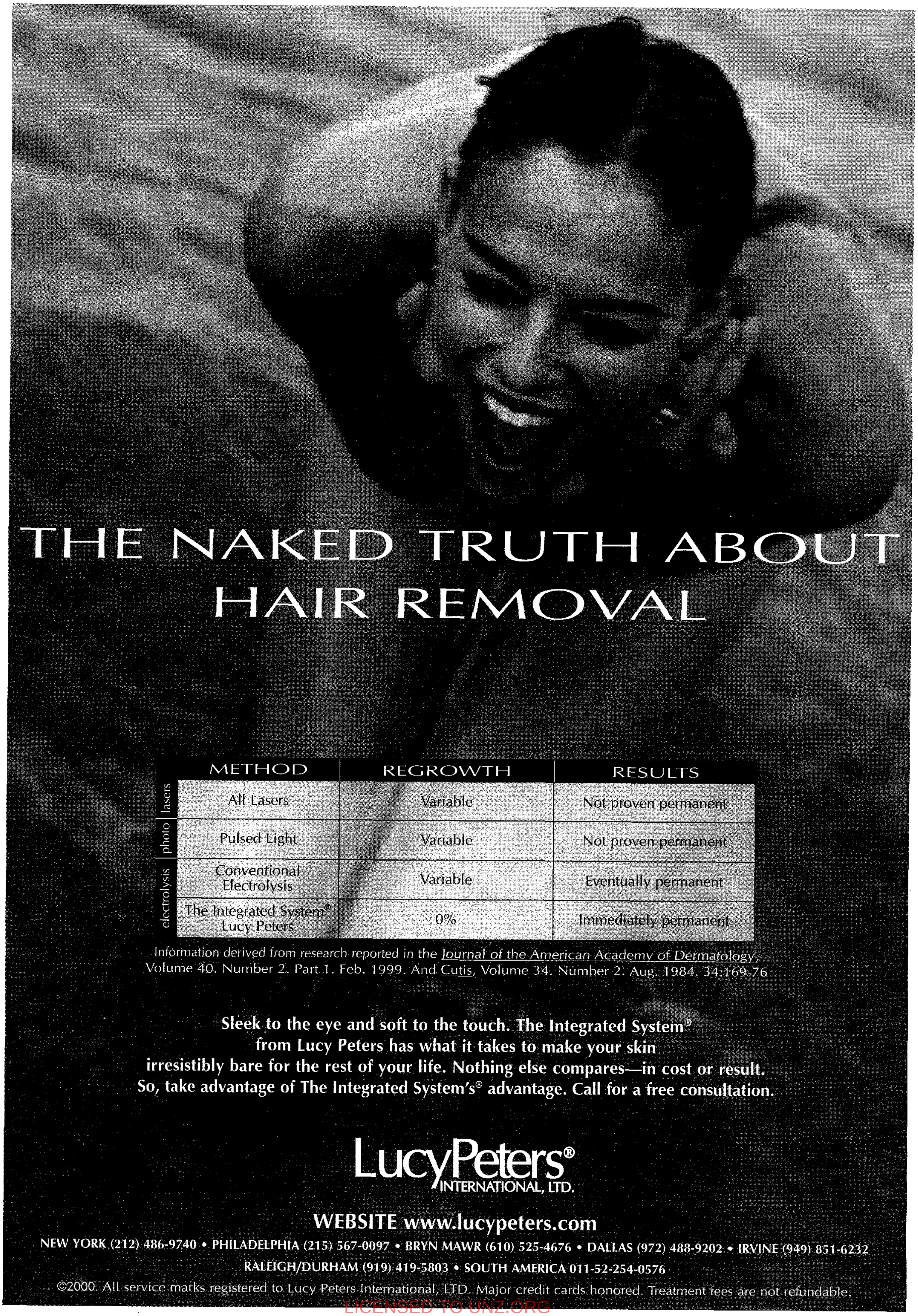

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Mark Allen Eberle Osteoporosis, osteoarthritis. *Manhattan, 212-889-7217.* NYU MED; NO HMO/PPO.

Jason Faller Lyme disease, rheumatoid arthritis. *Manhattan, 212-307-6880.* ST LUKE'S.

Lawrence L. Faltz *Westchester, 914-366-1005.* PHELPS.

Harry Fischer Rheumatoid arthritis, lupus. *Manhattan, 212-844-8101.* BETH ISRAEL.

Barry Fomberstein *Bronx, 718-920-9600.* MERCY.

Jacobo Futran-Sheinberg Arthritis, lupus. *Westchester, 914-968-4695.* ST JOSEPH'S YONKERS.

Peggy Ann Garjian *Staten Island, 718-720-1030.* SISTERS OF CHARITY BS.

Ellen Ginzler Arthritis, lupus. *Brooklyn, 718-270-1662.* SUNY BROOKLYN.

Stephen Honig Osteoporosis, rheumatoid arthritis. *Manhattan, 212-598-6516.* HOSP JOINT DISEASES.

Israeli A. Jaffe Rheumatoid arthritis, systemic lupus. *Manhattan, 212-305-5213.* COLUMBIA PRES; NO HMO/PPO.

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Lawrence Kagen Muscle disease, arthritis. *Manhattan, 212-606-1449.* HOSP SPECIAL SURGERY.

Rima G. Kopelman Rheumatoid arthritis, lupus. *Bergen, 201-444-4526.* VALLEY.

Robert Lahita Lupus erythematosus, autoimmune diseases. *Manhattan, 212-755-6550.* ST VINCENT'S.

Steven K. Magid Arthritis, Lyme myositis. *Manhattan, 212-606-1060.* HOSP SPECIAL SURGERY.

Ralph Marcus Osteoporosis, rheumatoid arthritis. *Bergen, 201-837-7788.* HACKENSACK.

Hal J. Mitnick Arthritis, osteoporosis. *Manhattan, 212-889-7217.* NYU MED; NO HMO/PPO.

Stephen Paget Rheumatoid arthritis, lupus. *Manhattan, 212-606-1845.* HOSP SPECIAL SURGERY; NO HMO/PPO.

Elliot D. Rosenstein Rheumatoid arthritis, lupus. *Essex, 973-322-7400.* ST

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Carl Schiff Rheumatoid arthritis, osteoporosis. *Brooklyn, 718-283-8519.* MAIMONIDES.

Robert Taylor Schoen Lyme disease, rheumatoid arthritis. *New Haven, 203-789-2255.* YALE.

Sergio Schwartzman Arthritis. *Manhattan, 212-606-1557.* HOSP SPECIAL SURGERY.

Leonard Sigal Lyme disease, lupus, rheumatoid arthritis. *Middlesex, 732-235-7210.* RWJ.

Margaret D. Smith *Manhattan, 212-924-1157.* ST VINCENT'S; NO HMO/PPO.

Gary Solomon Silicone-associated disorders, arthritis. *Manhattan, 212-598-6516.* HOSP JOINT DISEASES.

Robert Spiera Systemic lupus, rheumatoid arthritis. *Manhattan, 212-860-4000.* HOSP SPECIAL SURGERY.

David Worth Rheumatoid arthritis, osteoporosis. *Union, 908-686-6616.* OVERLOOK.

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Lewis G. Maharam Sports medicine, primary care. *Manhattan, 212-308-2348.* HOSP JOINT DISEASES; NO HMO/PPO.

Reginald Manning Knee, shoulder. *Brooklyn, 718-522-2121.* LI HOSP.

Barton Nisonson Knee surgery, shoulder surgery. *Manhattan, 212-570-9120.* LENOX HILL; NO HMO/PPO.

Orrin Sherman *Manhattan, 212-263-8961.* NYU TISCH.

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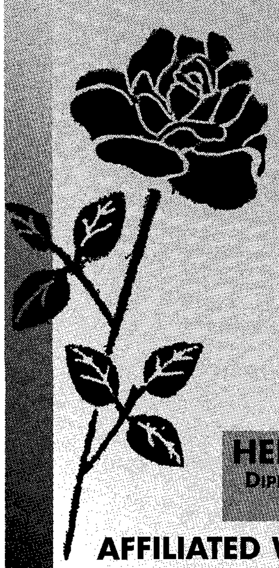

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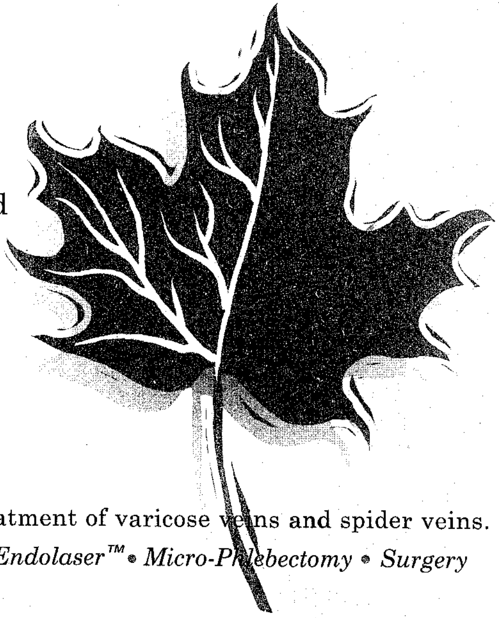

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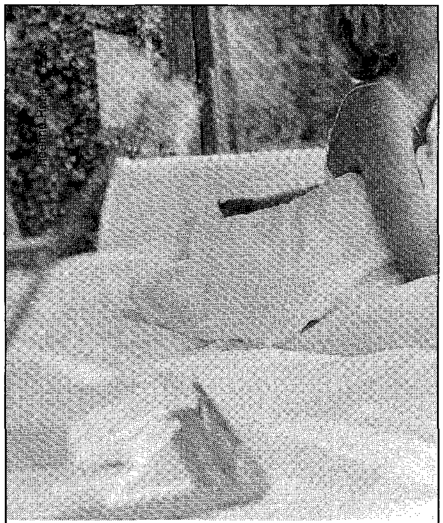

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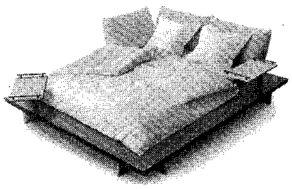

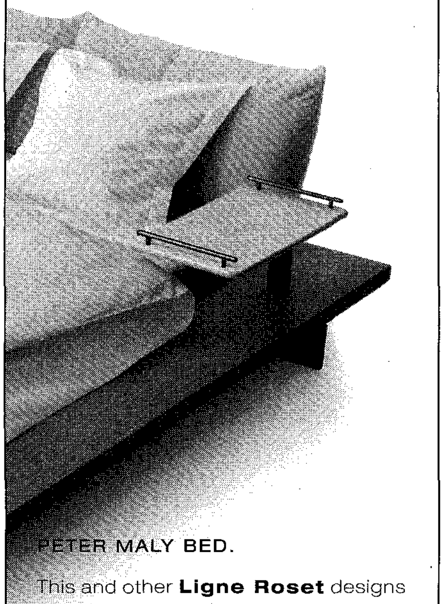

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Urinary incontinence, benign prostatic hypertrophy. *Brooklyn, 718-238-1818.* NY METHODIST.

Howard Frey
Prostate and bladder cancer. *Bergen, 201-444-7070.* VALLEY.

Zelik Frischer
Urinary oncology, incontinence. *Suffolk, 631-444-6270.* SUNY STONY BROOK.

Sverrir Georgsson
Manhattan, 212-675-5828. ST VINCENT'S.

Marc Goldstein
Male infertility. *Manhattan, 212-746-5470.* WEILL CORNELL CTR.

Ivan Grunberger
Impotence, kidney stones. *Brooklyn, 718-780-1520.* LI HOSP.

Moneer Hanna
Pediatric urology. *Nassau, 516-466-6950.* WEILL CORNELL CTR.

Harry W. Herr
Bladder cancer. *Manhattan, 212-639-8264.* SLOAN-KETTERING.

Jack Hershman
Prostate cancer, kidney stones, laser surgery. *Westchester, 914-631-3331.* PHELPS.

Robert Irwin
Essex, 973-972-4488. UMDNJ.

Steven Kaplan
Urinary incontinence. *Manhattan, 212-305-0140.* COLUMBIA PRES; NO HMO/PPO.

Stanley J. Kogan
Pediatric genital surgery, kidney-urinary surgery. *Westchester, 914-948-8765.* ST AGNES.

Bernard Lehrhoff
Cancer surgery, stone disease. *Union, 908-654-5100.* OVERLOOK.

Selwyn Levitt
Urinary-tract infections, hypospadias. *Nassau, 516-466-6953.* LI JEWISH.

Eli Lizza
Impotence, male infertility. *Manhattan, 212-772-3686.* LENOX HILL; NO HMO/PPO.

Franklin Lowe
Manhattan, 212-523-7790. ST LUKE'S.

Arnold Melman
Impotence, perineal prostatectomy. *Bronx, 718-920-5402.* MONTEFIORE.

Harris M. Nagler
Vasectomy-reversal microsurgery, male infertility. *Manhattan, 212-844-8900.* BETH ISRAEL.

Carl Olsson
Urologic oncology. *Manhattan, 212-305-0100.* COLUMBIA PRES; NO HMO/PPO.

Adley Raboy
Prostate disease, stone disease. *Staten Island, 718-273-8100.* SI NORTH.

Paul Russo
Prostate and kidney cancers, continent urinary diversion. *Manhattan, 212-639-5944.* SLOAN-KETTERING.

Michael Savino
Prostate cancer, kidney stones. *Staten Island, 718-448-3880.* SISTERS OF CHARITY BS.

Peter Scardino
Prostate cancer. *Manhattan, 212-639-8193.* SLOAN-KETTERING;

Howard Schiff
Prostate, bladder, kidney, female incontinence/urology. *Manhattan, 212-996-6660.* MT SINAI; NO HMO/PPO.

Peter Schlegel
Male infertility, radical prostatectomy. *Manhattan, 212-746-5491.* WEILL CORNELL CTR.

Yale Shulman
Sexual dysfunction, stones, prostate and bladder disease. *Hudson, 201-433-1057.* CHRIST.

Arthur Smith
Stones, laparoscopy, laser and prostate surgery. *Queens, 718-470-7221.* LI JEWISH.

Pramod Sogani
Prostate-cancer surgery, bladder-cancer surgery. *Manhattan, 212-639-7704.* SLOAN-KETTERING; NO HMO/PPO.

Michael Solomon
Pediatric urology. *Middlesex, 732-390-8700.* ST PETER'S; NO HMO/PPO.

R. Ernest Sosa
Kidney stones and cysts. *Manhattan, 212-746-5362.* MANHATTAN EYE, EAR NOSE & THROAT.

Peter Stone
Urology, prostate cancer. *Bronx, 718-892-2100.* MONTEFIORE.

Albert Tarasuk
Incontinence and voiding problems, prostatic disease. *Queens, 718-353-3710.* NY HOSP QUEENS.

Jonathan M. Vapnek
Urinary incontinence, urology (female). *Manhattan, 212-241-4812.* MT SINAI.

Jonathan Waxberg
Prostate cancer, incontinence. *Fairfield, 203-324-2268.* STAMFORD.

Robert E. Weiss
Kidney cancer, bladder cancer. *Middlesex, 732-235-7776.* RWJ.

VASCULAR SURGERY (GENERAL)

Mark Adelman
Carotid endarterectomy, abdominal aortic aneurysm. *Manhattan, 212-263-7311.* NYU MED.

Sateesh Babu
Carotid-artery disease, aortic aneurysms. *Westchester, 914-493-8800.* WESTCHESTER.

Bruce Brener
Carotid surgery. *Essex, 973-379-5888.* NEWARK BETH ISRAEL.

John Chang
Circulation problems, aneurysmal diseases. *Nassau, 516-484-3430.* LI JEWISH.

Herbert Dardik
Leg-bypass surgery, aortic-aneurysm surgery. *Bergen, 201-894-0400.* ENGLEWOOD.

Robert De Groote
Hernia, carotid-artery stroke. *Bergen, 201-646-0010.* HACKENSACK.

Robert Grossi
Carotid disease, aneurysms, poor circulation. *Manhattan, 212-838-3055.* ST VINCENT'S.

Moshe Haimov
Aneurysm, leg-bypass surgery. *Manhattan, 212-289-3180.* MT SINAI.

Elizabeth Harrington
Carotid endarterectomy, limb bypass. *Manhattan, 212-876-7400.* MT SINAI.

George L. Hines
Carotid endarterectomy, aortic aneurysms. *Nassau, 516-663-4400.* WINTHROP.

Larry Harold Hollier
Endovascular surgery, aortic and carotid surgery. *Manhattan, 212-241-6996.* MT SINAI.

Richard Karanfilian
Carotid-artery surgery, varicose veins. *Westchester, 914-636-1700.* SOUND SHORE.

K. Craig Kent
Carotid-artery disease, aortic aneurysms. *Manhattan, 212-746-5192.* WEILL CORNELL CTR.

Stephen Konigsberg
Middlesex, 732-846-9500. RWJ.

Patrick Lamparello
Vascular diseases, aneurysms. *Manhattan, 212-263-7311.* NYU MED.

Frank Padberg
Surgery for venous disease, aneurysm. *Essex, 973-972-9371.* UMDNJ.

John Ricotta
Aneurysms, carotid surgery. *Suffolk, 631-444-7875.* SUNY STONY BROOK.

Thomas Riles
Carotid-artery surgery, aortic surgery. *Manhattan, 212-263-7311.* NYU MED.

Giuseppe Rossi
Vascular surgery, thoracic surgery. *Manhattan, 212-838-3055.* ST VINCENT'S.

Kenneth Schwartz
Westchester, 914-723-7737. WHITE PLAINS.

Michael F. Silane
Aortic aneurysms, carotid surgery. *Manhattan, 212-861-2200.* BETH ISRAEL.

Bauer Sumpio
New Haven, 203-785-2561. YALE; NO HMO/PPO.

George Todd
Carotid-artery surgery, aneurysm. *Manhattan, 212-305-5505.* COLUMBIA PRES; NO HMO/PPO.

Frank James Veith
Limb salvage, abdominal aortic aneurysm. *Bronx, 718-920-4757.* MONTEFIORE.

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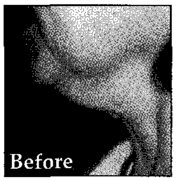

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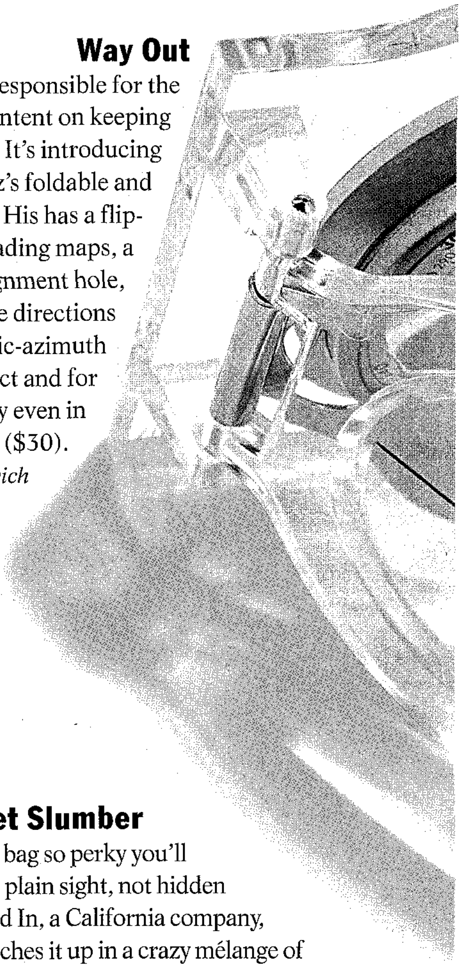
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Way Out

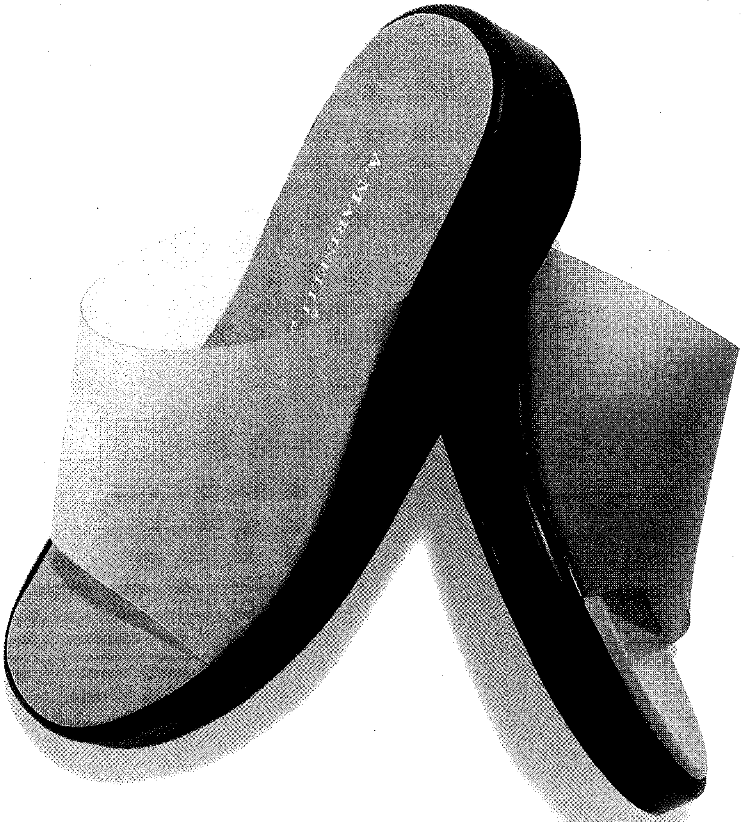
Lexon, the company responsible for the rubber radio, is now intent on keeping us on the right track. It's introducing Frederic Lintz's foldable and lightweight compass. His has a flip-open magnifier for reading maps, a mirror plate with an alignment hole, and almost fathomable directions for taking the magnetic-azimuth reading of an object and for finding your way even in the dark ($30).

MXYPLYZYK/*125 Greenwich Avenue/212-989-4300*

Sweet Slumber

Here's a sleeping bag so perky you'll want to keep it in plain sight, not hidden away. Tucked In, a California company, stitches it up in a crazy mélange of patterns—check, floral, gingham, stripes—yet somehow it all works. The zippered bag is cotton (the comfy filling, polyester), and it comes stuffed into a striped jersey-knit sack that doubles as a pillow case. Sleepovers have never looked quite this dandy ($100).

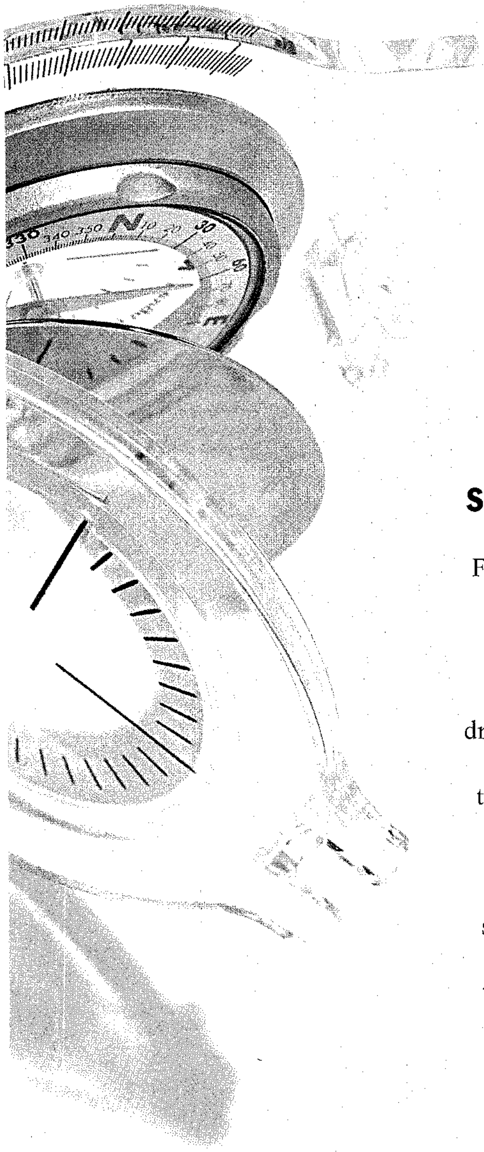
E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/212-861-2544*

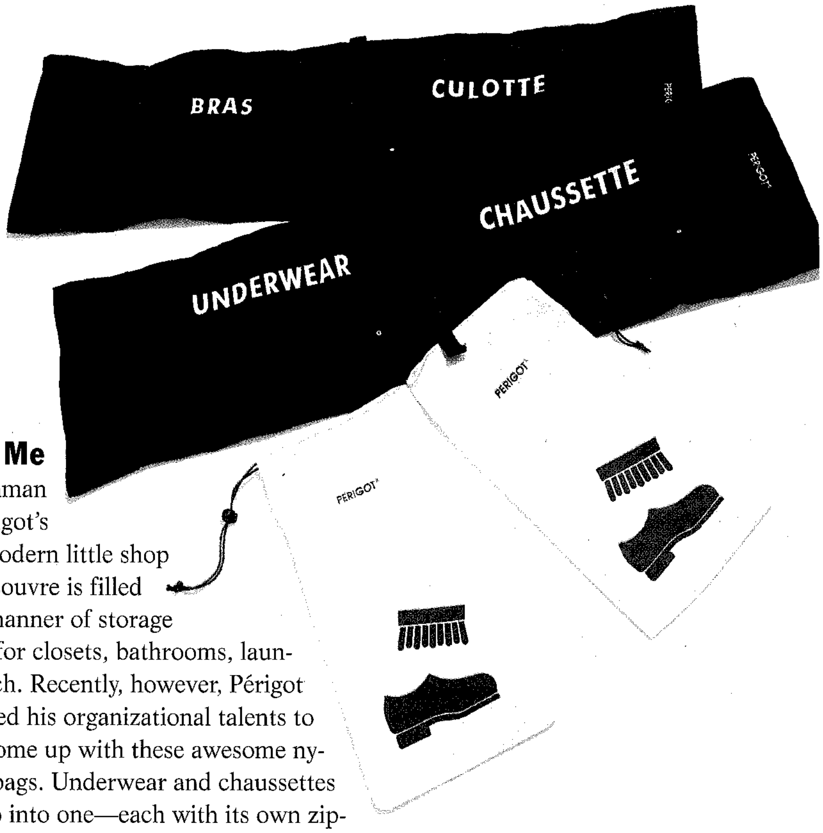


Sexual Heeling

Though A. Marinelli, a Coral Gables shoe company, calls its new slides Hyacinth, they come in all sorts of unpurpley shades. There's fuchsia, petrol, OJ, turquoise, and lime. But it's not just the hot colors that sets these slides apart from the hundred others around: The see-through soft-latex uppers match the polymer soles, and the result is sexy-looking feet ($65).

ERIC SHOES/*1333 Third Avenue, near 76th Street/212-288-8250*

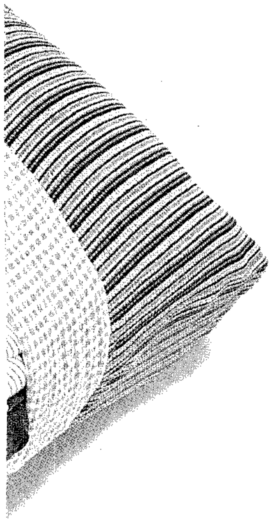


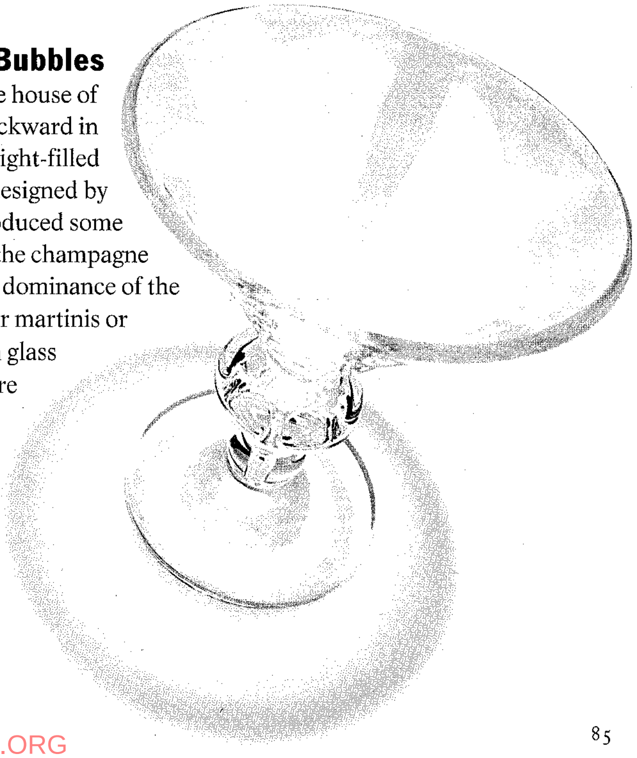


Sack It to Me

Frenchman Frédéric Périgot's crisply modern little shop near the Louvre is filled with all manner of storage solutions for closets, bathrooms, laundries, and such. Recently, however, Périgot has turned his organizational talents to travel and come up with these awesome nylon travel bags. Underwear and chaussettes (socks) go into one—each with its own zippered compartment—bras and culottes (tights) go into the other. For speedy unpacking, the bags have a nylon strap, which means you can hang them up in your hotel closet when you get to where you're going. Périgot's tie-up sacks for packing shoes and T-shirts are simpler but graphically fun. (From $10 for the shoe bags to $30 for the chaussette one.)

AD HOC SOFTWARES/*410 West Broadway/212-925-2652*
FLIGHT 001/*96 Greenwich Avenue/212-691-1001*





Forever Blowing Bubbles

The year 2000 finds Steuben—that venerable house of fabulous crystal—going both forward and backward in time. It has just moved into a sleek new light-filled space topped by a soaring 23-foot ceiling designed by Ralph Appelbaum—and it has reintroduced some splendid vintage stemware. One example: the champagne Trumpet, introduced in 1935, before the dominance of the flute. Today its flared bowl is just the thing for martinis or New York's newer love, Cosmopolitans. Each glass is handblown and -formed; Steuben's signature trapped-air teardrop sparkles in the base ($600 a pair).

STEUBEN/*667 Madison Avenue, at 61st Street/212-752-1441*

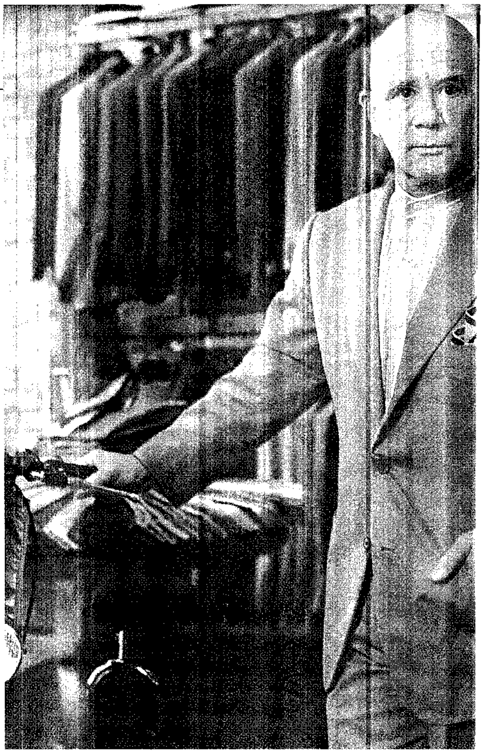
Photographed by James Worrell

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SMARTCITY

Dress Reversal

The advent of 'business casual' has sent a shock wave through the French-cuffed corridors of New York's corporate elite. Here's help. By Marion Maneker



A CASUAL AFFAIR Peter Elliot makes dressing down look almost easy at his Madison Avenue boutique.

THE SCENE IS AN EXPENSIVE, HIGH-tech racing yacht returning to its slip on Long Island Sound. The time is the day after another dramatic Wall Street sell-off. Belowdecks, several men in their thirties bare their souls:

"I was up at Morgan last week," the boat's owner confides. "And they just went casual all the time."

"And no one knows what to wear!" a Bear Stearns banker confirms, throwing his hands up in exasperation. You see, his firm is among the host of financial and legal institutions—along with Morgan Stanley; Goldman Sachs; and Cadwalader, Wickersham & Taft—that have suddenly and stunningly switched from their traditional uniform of conservative suits to a dressed-down free-for-all.

"The guys at J.P. Morgan are all coming in wearing their suit pants and a tieless shirt," the owner says. "All they have is a closetful of suits and some ratty jeans for the weekend."

"My wife is going to Woodbury Common to get me some khakis and a slew of Ralph Lauren polo shirts," he adds, "since it's the only thing she knows I can color-coordinate."

These young bankers and lawyers can be forgiven for thinking that their firms would never loosen up—despite the fact that the rest of corporate America lost its taste for proper business attire some time ago. But now that they have, there's a sartorial vacuum to be filled (and a whole new wardrobe to acquire.)

"This is a total failure on the part of the menswear industry," designer Alan Flusser laments. "The industry has a great variety of men's clothes. But there is no one to show men how to wear them." English custom shirtmaker Frank Rostron agrees. He laughs while recounting how one of his customers, a senior vp at Merrill Lynch, attended a company-sponsored seminar on casual dress where he was advised to hit the nearest Banana Republic. "Imagine that!" says Rostron. "Men making $2 or $3 million a year showing up to work in clothes the rest of us wear on the weekend. Those are great clothes—but not for work."

Adding to the confusion is the fact that this isn't really about casual; it's about comfort. The impression you want to give with a casual wardrobe is that you are comfortable in your clothes and comfortable with your job. So comfortable, in fact, that you don't need some silly suit to show that you are a serious player. (Think David Geffen, pre-DreamWorks.)

Comfort and style, however, are two different things. So here are a few rules to help you sort them out, and a few people around town who've been thinking about the problem for some time.

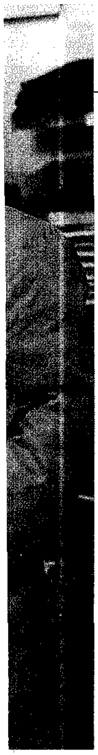
First rule: As Flusser points out, "The male wardrobe is built around some sort of coat." Second: Luxury fabrics show you're in another league. "If you're going to wear a T-shirt," Madison Avenue haberdasher Peter Elliot says, "make sure it is a linen T-shirt." The same goes for any item in

EXPERT TESTIMONY

Creature Comforts

William Wegman's elegant weimaraners, who are regularly photographed wearing Isaac Mizrahi and Yves Saint Laurent, may look like they subsist entirely on light lunches at La Goulue, but in fact, the precocious pups get their food from the unassuming Little Creatures pet shop near Avenue A (126 St. Marks Place; 212-473-2857). "I used to live in that neighborhood, and I still use them," says Wegman, who now lives with his dogs in Chelsea. "They deliver." Sharing a block with several tattoo parlors and body-piercing salons, as well as the psychedelic House of Trance, Little Creatures has been an East Village mainstay for fifteen years. It carries a wide selection of the natural and prescription diet pet foods that Wegman's discriminating dogs demand, including Science Diet, Wellness Food, and Eukanuba. And for the tattoo-parlor set, Little Creatures also stocks an extensive range of scary-looking spiked leather dog collars—which, presumably, can be worn by either dog or owner. EMILY GITTER

Photographed by Robert Wright. Illustration by Matthew Martin.



suede, cashmere, or Sea Island cotton. Third: As Oxxford Clothes' Tom Stotler advises, "Get to the gym. A suit hides many sins."

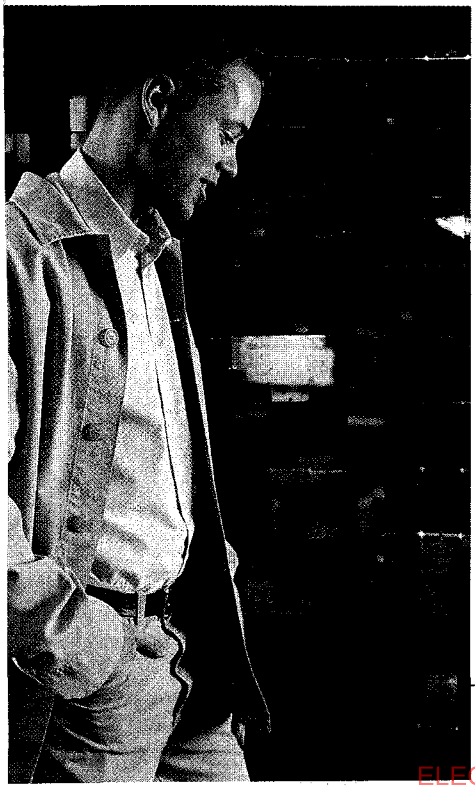
At a place like **Sean** (132 Thompson Street; 212-598-5980), Parisian Emile Lafaurie designs a stylishly casual painter's jacket ($98) in a number of mordant colors and lush but serviceable fabrics. Put on one of his equally colorful cotton shirts and a solid tie, and you have a look that owner Sean Cassidy calls "workday meets play day." Ideal for advertising or marketing types, these clothes say *I'm a creative genius, but it's all in a day's work.*

Chelsea's **Camouflage** (141 Eighth Avenue; 212-741-9118) goes further with the outerwear-as-officewear trend. Norman Usiak will put you in a waxed-cotton white raincoat ($395) over dressy gray pants and a brightly patterned shirt. Though it might not be raining, you'll look like you know something no one else does.

Albert Goldberg, the force behind **Façonnable** (689 Fifth Avenue; 212-319-0111), is something of a French Ralph Lauren. He uses the button-down spread-collar shirt ($90–$125)—and shirt jackets ($325–$495) in linens and such—as sartorial wedges that separate his tasteful, playful preppy clothes from their fussy Ivy League antecedents.

Another master of wit is **Paul Smith** (108 Fifth Avenue; 212-627-0770), whose long, lean suits ($1,400) have puckish details like fluorescent linings that go well with tieless shirts ($150–$170) in pastel green, say, and softer collars. His shop's advice: "Don't give up on the suit altogether; just reinvent it."

A MAN IN UNIFORM At Sean, on Thompson Street, they'll help you tap into your inner creative genius.



Uptown, **Peter Elliot** (1070 Madison Avenue, near 81st Street; 212-570-2300) has been selling casual clothes to serious *machers* for 25 years. But he cautions against taking this fad too far. He tells his customers to wear their clothes the way they want to. Try suits with a pair of cowboy boots—or a denim shirt with French cuffs ($95–$125) and a casual tie. "Upgrade your slacks, shirts, and shoes," he admonishes those who don't want to spend money on casual clothes, "so you don't look like a locker-room fool."

Frank Rostron, the shirtmaker, who comes to town about five times a year (check www.frankrostron.co.uk, or call 011-44-161-236-5379 for his American schedule), also makes looser casual shirts designed to be worn open without a tie. He has been asking his New York clients: "How many times have you been told how good you look when you've been dressed casually? If never, perhaps because you don't." Rostron offers his customers free consultations at their offices and recommends smart checks and stripes in summer colors.

Finally, **Oxxford Clothes** (36 East 57th Street; 212-593-0204) has a sign in its window that reads CASUAL DAY GUIDANCE COUNSELING, 10–6. "These guys cannot get enough gabardine," Stotler says of the fabric once familiar only to connoisseurs. His alternative-dress advice is long on classic combos like navy blazers ($1,450–$1,650) and buff-colored pants ($395–$695). "No one knows if this will last, but I'm selling great clothes that will stay in your closet no matter what happens."

No one caught in this sartorial confusion is willing to make a prediction on whether a new sort of dress code will emerge or the old guard will return once the dot-com craze has passed. In a classic example of finessing the problem, Goldman, Sachs (where investment bankers are required to meet with all sorts of casual entrepreneurs as well as corporate types) is calling its dress code "business-appropriate." Which sounds like another way of saying *you're on your own for now.*

The wise money, though, will probably hedge this market. Stotler finds most 30-year-olds still buying suits. "When you are young and trying to make your mark," he explains, "it is hard to create a commanding presence in a T-shirt." ▬

NAVIGATOR

Q: In this age of media saturation, I sometimes find it hard to get my message across by conventional means.

A: Whether you're proposing to your girlfriend or flogging a Website, there are always ways of making sure your message won't be missed.

- For $1,000, the Skytypers at La Guardia (718-507-5220; www.skytypers.com) will dispatch their air-show team—five planes flying 250 feet apart—to "type" a 30-character message in a dot-matrix-like pattern that will be visible for fifteen miles in any direction.
- To snag the attention of diehard Yankees fans, a $45 check to the New York Yankees Foundation turns the DiamondVision screen in right center field into your own personal chalkboard (718-579-4464). Your message will be displayed in the middle of the fifth inning.
- For those with dot-com lucre to spare, Artkraft Strauss (212-265-5155) is the answer. A cool $40,000 will get your sign digitally printed on flex vinyl and displayed for a month on a 60-by-40-foot wall at the corner of 42nd Street and Seventh Avenue, just to the right of Joe Boxer and the Concorde. An adjacent 60-by-30 illuminated billboard costs only $10,000 more.
- Less-ephemeral missives can be conveyed by purchasing individualized tiles embedded in Madison Square Garden's front steps (212-465-6080). Proceeds for the $320 four-by-eight-inch tiles, and a limited number of $5,000 twelve-by-twelve tiles, benefit the Cheering for Children Foundation. Whitney Houston, Billy Baldwin, and Chris Rock have already immortalized their messages, as has a guy named Joe who used his block to propose to a girl named Donna. SARAH BERNARD

WILL YOU MARRY ME
?

SALES & BARGAINS SHYAMA PATEL

The Flop House

Sole searching: *Colorful rubber thongs scream chic, affordable summer style. Whether you go for splashy prints or appliqués, we know* **you'll flip for these.**

Line in the sand: From left, flip-flops by Rebels, Gap, Bed Bath & Beyond, Anthropologie, American Eagle Outfitters, and GapKids.

FLIP-FLOPS AREN'T JUST FOR THE beach anymore. This season, they're also the cheapest way to look fashionably pulled together—a stash of thongs to match everything in your closet costs less than one pair of designer sandals. To hit the sand or the sidewalk in style, look for lots of color and a bit of something else—a floppy *faux* flower, perhaps, or a printed sole. Here, our favorites for anywhere from $5 to $38—you just may need them all.

This summer's newest trend is for prints tucked discreetly under the foot—they appear in flashes as you move or when you take them off. The best bargain around is a simple two-tone pair from **Bed Bath & Beyond** ($5, in either red or blue with white flowers). For a greater selection of colors, check out **GapKids**. We love a peppy pink-and-red giraffe-printed pair ($8.50, and larger sizes fit most women).

Nothing beats thongs with things on 'em to perk up a week-old pedicure. Sophisticated, tone-on-tone flower-adorned styles in white, powder blue, or yellow at **American Eagle Outfitters** are cheery *and* look grown-up (were $14.50, now on sale now for $5). For wackier color combos (olive with yellow flowers or orange with purple, for instance), try the **Gap** ($12.50). Delicately beaded versions offer a subtler effect—and one that can substitute for high heels at summer parties. **Anthropologie**'s dainty, hand-finished Brazilian style comes in deep orange or white ($38—but worth the splurge); bright, thicker-soled ones from **Rebels** are actually sturdy enough for tramping around in all day ($28 at FlipFlopTrunkshow.Com).

Bed Bath & Beyond, 620 Sixth Ave., at 19th St. (212-255-3550); Gap (800-GAP-STYLE); American Eagle Outfitters, Pier 17, 89 South St. (212-571-5354); Anthropologie (800-309-2500).

Picks of the Week

Jill Platner's chunky, funky pounded silver jewelry (sold at Barneys) is 20 to 50 percent off. Prices are mostly $25 to $500. *113 Crosby St. (212-324-1298); A.E., M.C., V.; Mon.–Sun. noon–7; 5/31–6/7.*

Steven Alan is clearing a showroom full of trendy clothes by Paul & Joe, Katayone Adeli, Earl Jean, Cake, Milk Fed, and others—all at 30 to 75 percent off, from $20 to $250. Sizes 2–10. *118 Mercer St., second floor (212-334-4024); A.E., M.C., V.; Thurs.–Sat. 8:30–7; 6/1–6/3.*

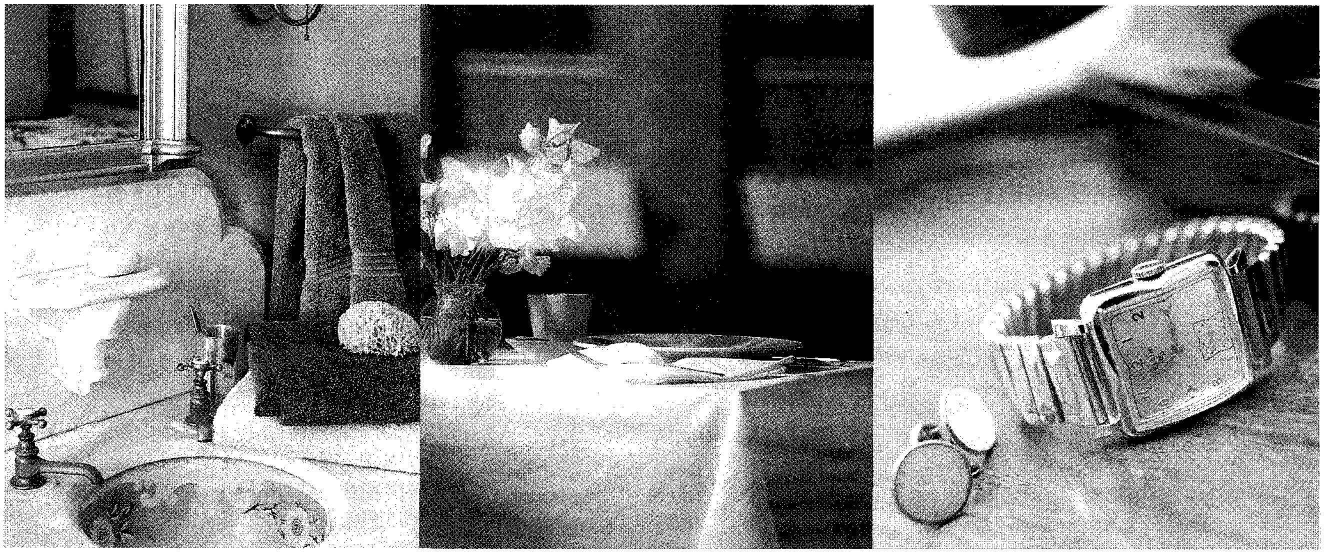
Philippe Adec and **Equipment**'s sleek city basics are half off at the sale: Tees start at $43, pants at $70, and jackets at $95. Sizes 2–14. *209 W. 38th St., second floor (212-391-8070); cash only; Wed.–Fri. 9–7, Sat. 11–5; 5/31–6/3.*

Madison Avenue Maternity is taking up to 80 percent off stylish spring maternity clothes. Prices are from $29 to $100. Sizes P–XL. *1043 Madison Ave., near 80th St., second floor (212-988-8686); A.E., M.C., V.; Mon.–Fri. 10–7, Sat. 10–6, Sun. noon–5; 5/30–7/1.*

Chelsee Eyes has high-end specs and sunglasses for about 40 percent off regular prices, from $65 to $200 (many famous designers, but we can't name them). *20 W. 20th St., Suite 804 (212-242-4823); checks accepted; Mon.–Fri. 10–5, or by appointment; 5/30–6/11.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographed by Helen Trotman.



NEW YORK HOTELS

NEW YORK CITY is unquestionably one of the greatest destinations on earth. One of the best things about a visit here is staying in a hotel that makes accommodation an art form. Think of it – there are literally hundreds of hotels in Manhattan. To stand out among the crowds, the leading contenders have to be world-class wonderful. Here then, is a sampling of some stars. Picture yourself touring, doing, eating, watching, playing, shopping, and coming "home" to roost here...

Beverly Hood Allen **Creative Services Director** Christy Casamassima **Editor** Bolle Design **Creative** Kim Flodin **Writer** Lory Conklin **Research**

CASUAL LUXURY AT ITS BEST

The Mark (25 E. 77th St. at Madison Avenue, 1-800-THEMARK) prides itself on being a luxury hotel without the stuffiness. For instance, in deference to its guests' sense of style, there is no dress code at the restaurant or bar. No wonder The Mark is a favorite among the entertainment elite.

Perhaps the stars also come for the hotel's good looks. Located in a 1926 Italianate building, the interior is furnished with Biedermeier style furniture, and authentic antique accents such as urns and framed prints. The luxurious, oversized bathrooms are done in either tan marble with black accents or stunning black and white tile. Molton Brown amenities are provided throughout.

Close to all the Upper East Side landmarks (museums, Central Park, Madison Avenue shopping), The Mark offers a sophisticated location where you can enjoy all the perks of a luxury hotel. Deluxe suites, twice daily maid service, 24-hour room service, complimentary shoeshine, and laundry and valet service. Each room comes equipped with a VCR, fax machine, and four phones (three are dual-lined and one is a cordless).

A complimentary shuttle service goes to and from the theater district on weekends, and to and from Wall Street on weekdays. Meeting places are available for gatherings of 10 to 300.

Need secretarial help? Directions to an obscure destination? Giorgio, the concierge, is happy to oblige. With The Mark for 10 years, Giorgio has won several awards for "Concierge of the Year." He's that good.

If you're looking for excellent American fusion cooking, one place Giorgio is likely to steer you is Mark's, the hotel's well-regarded eatery, known for its fresh ingredients and blend of European and Asian culinary influences. *Zagat's Guide* has consistently rated Mark's one of the top hotel restaurants in New York City—for good reason.

From June 23 through September 4, The Mark is offering a summer special (based on availability) for a two-night minimum. Nightly rates are: An executive suite at $399 (regular price, $700); a deluxe room, $299 (regularly $530). Don't wait too long to book at these prices.

LE CIRQUE AND MORE!

The New York Palace (455 Madison Ave. between 50th and 51st sts., 1-800-PALACE-T) has just introduced a new weekend package in cooperation with its celebrated restaurant, Le Cirque 2000. Gourmands can now combine a Friday or Saturday night stay with a Saturday three-course prix fixe luncheon for two at Le Cirque 2000.

The weekend includes accommodations for two in The Towers, a luxurious enclave of 175 rooms, suites, and triplexes on the upper floors of the hotel. Rooms in The Towers feature stunning city skyline views, a private reception area, Towers-only elevators, and butler service.

At the Le Cirque luncheon, guests receive a "welcome" confection prepared by the restaurant's pastry chef and a glass of Champagne or wine.

Available on Friday and Saturday nights now through September 4, the weekend runs $455 per night in a Towers double room, $695 per night in a Towers junior suite, and $995 per night in a Towers one-bedroom suite. Additional nights are $395, $650, and $950 respectively.

The services of a multilingual Towers concierge and 24-hour room service are also offered. Though not included in the Le Cirque package, The Towers also features the option of room service through Le Cirque 2000 and neighboring Sushisay, one of New York's best Japanese restaurants.

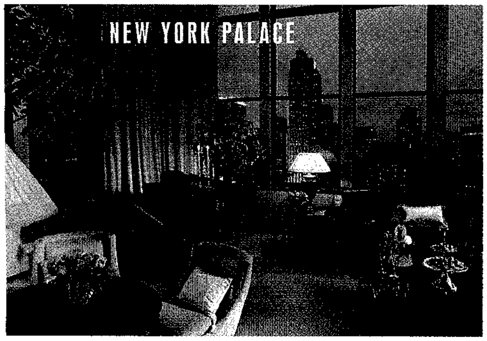
Le Cirque 2000 occupies the south wing of the hotel's landmark Villard Houses, built as a private residence in 1882 and merged with a contemporary hotel tower in 1980. Both The New York Palace and Le Cirque 2000 have earned the American Automobile Association's prestigious Five Diamond Award for service excellence. (In addition to The Towers, the hotel features the Main and Executive sections).

Complimentary use of a state-of-the-art fitness center is available to all guests throughout their stay. Sprawling over close to 7,000 square-feet of the eighth floor of the hotel, the center looks out over St. Patrick's Cathedral.

The New York Palace also offers a complete business center with computers, printers, and Internet access. Fax machines are available in every room.

In addition to Le Cirque 2000, you can enjoy fine dining at the hotel's Istana, a fine Mediterranean restaurant. There, every afternoon from 3 to 5 p.m., a proper English tea is served appropriate for everything from a break during a shopping expedition to an afternoon business meeting conducted in style.

Cover photos: Charles Maraia



A WELL-KEPT SECRET

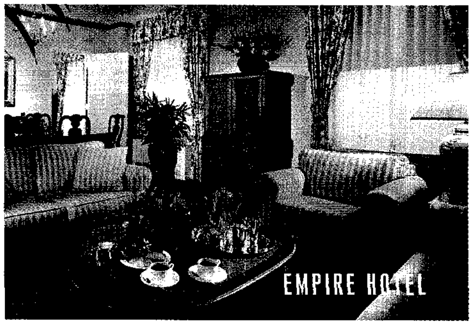
Imagine leaving for the opera 10 minutes before curtain time. A stay at **Empire Hotel** (44 West 63rd St., between Broadway and Columbus aves, 1-888-822-3555) can make it happen. Across from Lincoln Center, the site is one of the city's best kept secrets! The hotel is within walking distance of Central Park, the theater district, and Midtown sights.

The hotel was built in 1892 and rebuilt in 1923 after a fire. Visitors are welcomed into a beautiful lobby and escorted to one of 375 comfortable standard to two bedroom suites – all traditionally decorated.

Conference and reception rooms are also available for gatherings of up to 500. Decorated with scenes inspired by Degas' *Ballet*, rooms also feature 14-foot windows and 17-foot ceilings.

For dining, there's the West 63rd Street Steakhouse, open for breakfast and dinner. A tour and theater desk is available, and guests have access (for a fee) to the nearby New York Sports Club.

The Empire is offering a special, subject to availability. Through August 31, standard or deluxe rooms are available from $159 up with no minimum stay restrictions.



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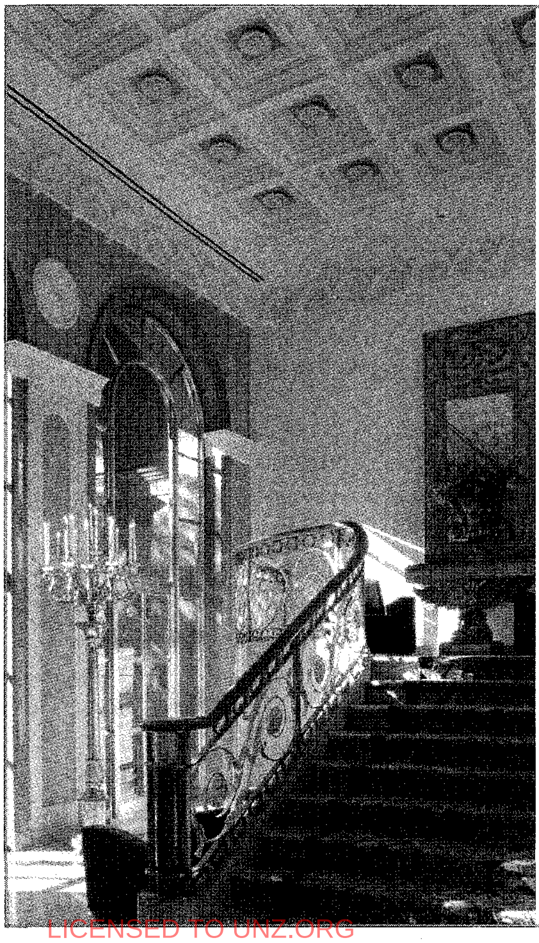

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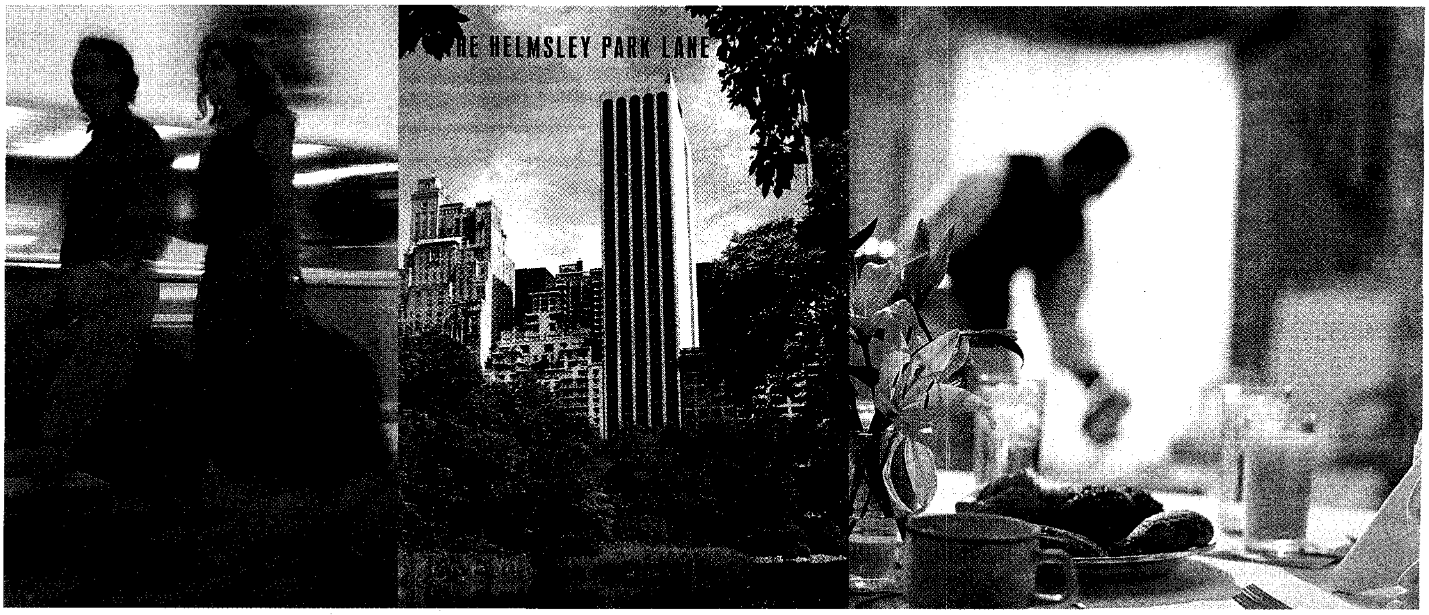


A BIG APPLE DYNASTY

Of all the big names in New York City hotels, "Helmsley" is one of the biggest. Not one property, not two properties, nope, we're talking five Helmsley hotels to choose from just in Manhattan. For all reservations, call 1-800-221-4982 or visit www.helmsleyhotels.com.

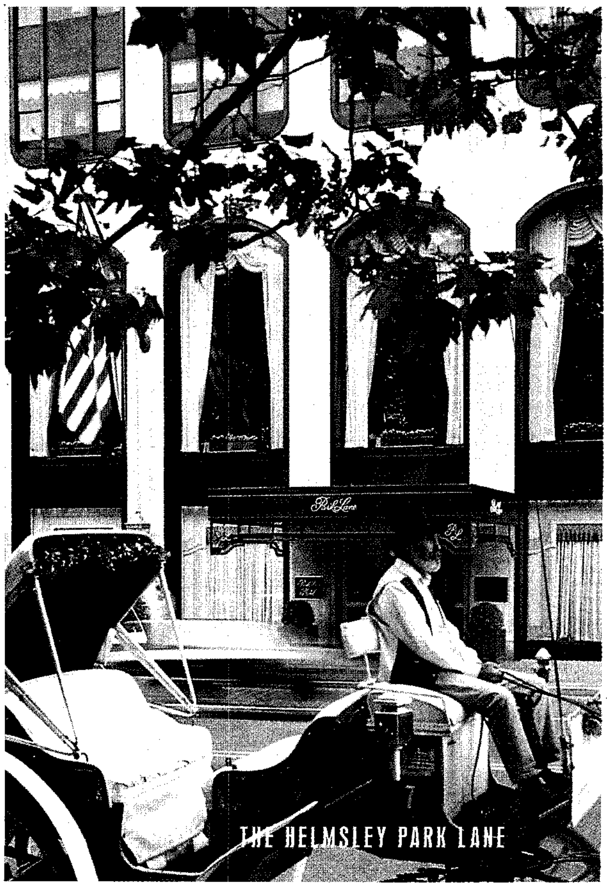
The Helmsley Park Lane Hotel (36 Central Park So.) has guest rooms and suites that are luxurious and spacious with large picture windows overlooking Central Park. Harry's Bar and the beautiful Room with a View Restaurant serve gourmet fare with unrivaled views. Meeting rooms and banquet facilities are available for gatherings ranging from weddings to corporate meetings. For smaller, but important meetings, elegant boardrooms facing Central Park are perfect solutions. Expect the range of services befitting a luxury hotel including 24-hour concierge, room service, and in-room two-line phone systems with fax/data capabilities.

The Helmsley Carlton (680 Madison Ave. at 61st St.) offers a convenient East Side location and 17 floors of 161 suites, including junior suites, and one- and two-bedroom apartments. While many guests are looking for long-term stays, the hotel does not require a minimum night stay.

For the flavor of old-world New York in an intimate, warm environment, consider **The Helmsley Windsor Hotel** (100 W. 58th St. at Sixth Ave.). Close to Carnegie Hall, lower Fifth Avenue and Central Park, the hotel offers 245 rooms, including 52 suites.

Families often opt to stay at **The New York Helmsley Hotel** (212 E. 42nd St. between Lexington and Third aves.) because of its central location and its reasonable range of prices. It's a big hotel (41 stories and 788 rooms) with big amenities including a multi-tiered gourmet restaurant, and seven banquet and conference rooms for groups of up to 300.

The Helmsley Middletowne Hotel (148 E. 48th St. between Lexington and 3rd aves.), on the other hand, is a cozy favorite for out-of-town business people. Well-located to many corporate headquarters, this hotel offers comfortable, affordable options among its 193 rooms, including 41 suites, all done in English traditional furnishings.

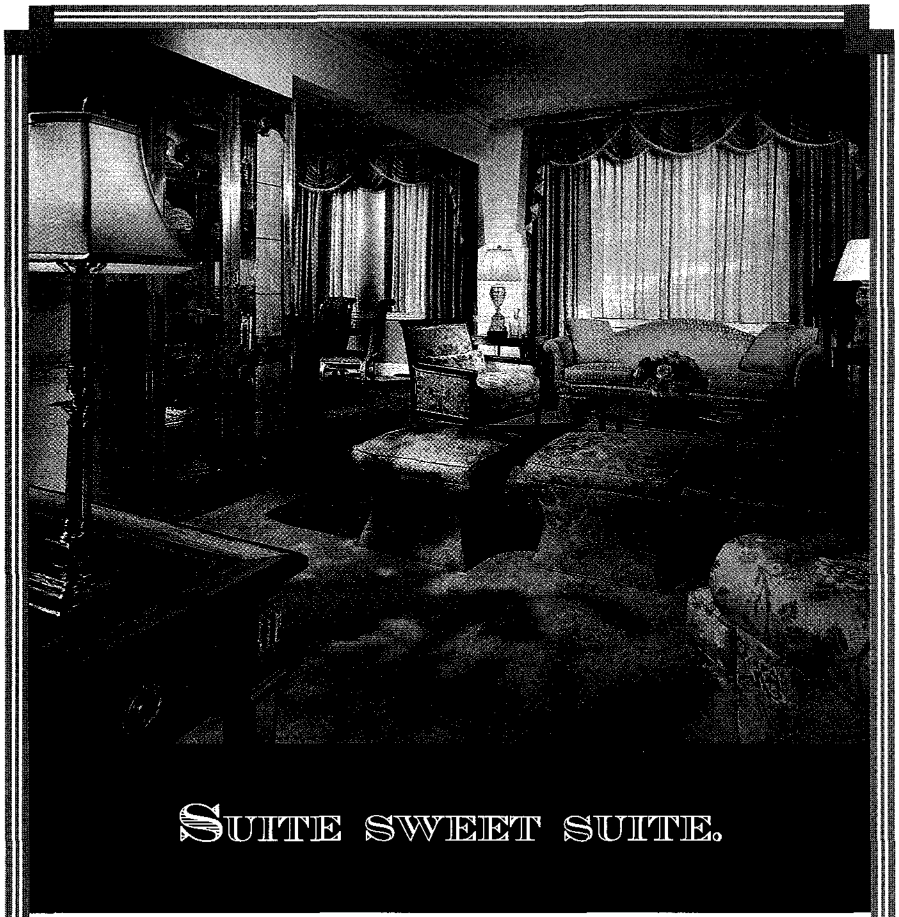


SUITE DEALS

For some people, one room is never quite enough. If that sounds like you, **The Phillips Club** (155 W. 66th St. between Broadway and Amsterdam aves., 1-877-854-8800) may be your best bet the next time you arrive in The Big Apple, whether you're contemplating an overnight post-party crash or a many-week stay. This all-suite property, located in the heart of the Upper West Side, close to Lincoln Center, the theater district, the American Museum of Natural History, and Central Park, is for those who cherish roominess.

Junior suites are available, each with a kitchenette, stove, microwave/convection oven, dishwasher, refrigerator, flatware, stemware, and dishes. One-, two-, and three-bedroom suites (the latter, an expansive 2,100 square-feet) all have fully stocked kitchens, with full-size appliances and place set-

THE PHILLIPS CLUB



How would you describe The Waldorf Towers? Would you elaborate on the sheer joy of arriving through its private entrance? Would you say it's supremely comfortable? Perhaps you'd call it an elegant second home, attentive to your every need. Then you realize, as you are whisked away to your suite high above, that this is a place which defies description.

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C U E

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

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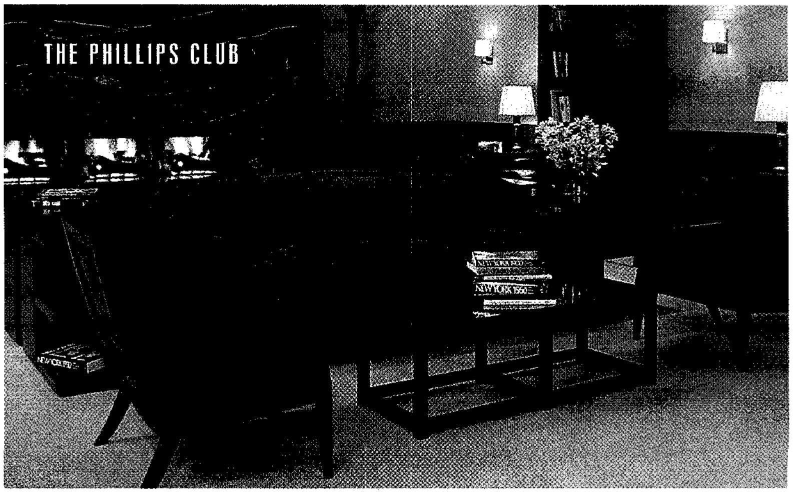

tings for four. Each unit also has dual-line phones, with a third line, which is a dedicated fax line, and all rooms also have high-speed Internet access. The decor is contemporary with muted tones of browns, black, and neutrals. The lobby features a striking, backlit 40-foot onyx wall.

Executives will be interested in The Phillips Club's business center, which features high-speed Internet access and two separate office/meeting spaces. All guests have access to the Reebok Sports Club, which is located directly across the street from the hotel. A brand-new addition to the hotel's scene is the opening of Balducci's, New York City's legendary gourmet emporium.

Don't have time to shop yourself? The front desk is ready and willing to help you with a wide range of services and solutions from fulfilling grocery lists and video rental requests to arranging restaurant reservations, theater tickets, or walking tours.

A LITTLE TASTE OF IRELAND IN NY

There's an emerald in the heart of the The Big Apple – actually two. Hotelier Paddy Fitzpatrick is proud to offer New York City visitors two distinctly Irish hotels, the **Fitzpatrick Manhattan Hotel** (687 Lexington Ave. between 56th and 57th sts.) and the **Fitzpatrick Grand Central Hotel** (141 E. 44th St.). Call 1-800-367-7701 for reservations at either.

These charming boutique hotels (The Fitzpatrick Manhattan has 92 deluxe rooms, including 52 spacious suites; the Fitzpatrick Grand Central has 155 rooms, including eight suites, two garden suites, and a penthouse) offer cheerful Irish hospitality with the intimate ambiance of a country inn. In your room, you'll discover mahogany furnishings, brass fixtures, and a warm and traditional atmosphere. Rooms are outfitted with Irish bathrobes, linens, and towels, and Tipperaray spring water. Most rooms have canopied beds. *The Irish Echo, The Irish Voice, The Irish Times,* and *The Irish Independent* are free to all guests.

Each room also has a computer modem, fax machine, telephone with voice mail, and data ports for laptop computers. Amenities include 24-hour room service and concierge service. There are complimentary privileges at nearby private health and fitness clubs.

The public spaces of the two hotels continue their Irish theme with wood-burning fireplaces, elegant Waterford crystal chandeliers, and bars that serve an impressive selection of Irish lagers and liquors. Both hotels are famous for their restaurant-served Irish breakfast — Irish soda bread, Irish oatmeal, imported bacon, sausage, black and white pudding, grilled tomato, and eggs in the style of your choice.

GRRRRRR.

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HALF-OFF HOTELS

Here's a New York bargain you won't want to pass up. Two Inter-Continental hotels and two Crowne Plaza hotels are offering a Half-Off New York package now until September 4. Hotels include:

* **The Hotel Inter-Continental New York** (111 East 48th St., 755-5900), located off Park Avenue in the heart of Manhattan's East Side, close to all Midtown offerings.

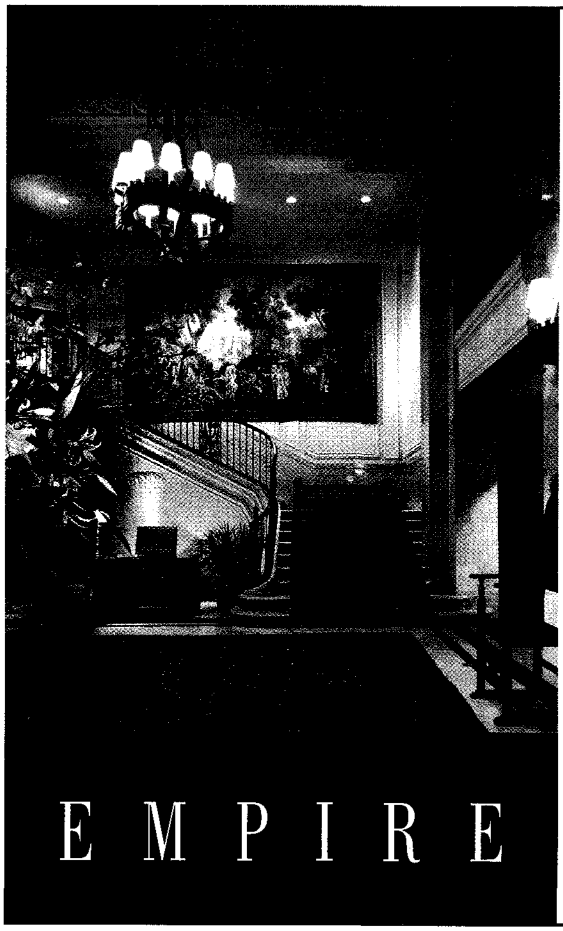
* **Inter-Continental Central Park South New York** (112 Central Park So., 757-1900), provides soothing contrasts to the surrounding metropolis with its rich, 18th-century English manor decor and exquisite accommodations.

* **Crowne Plaza Manhattan** (1605 Broadway, between 48th and 49th sts., 1-800-243-6969), is smack dab in the exciting Theater District, close to Radio City Music Hall and Rockefeller Center.

* **Crowne Plaza at the United Nations** (304 E. 42nd St. 1-800-879-8836), is one block from United Nations, two blocks from Grand Central Terminal, and minutes from shopping, sightseeing, and dining.

The package includes 50 percent off of all in-house charges including dining and cocktails, parking, relaxing massages, telephone calls, in-room movies, and more. Guests also enjoy a complimentary cocktail for two, 500 miles per stay with participating airlines, and a special museum package including an informative guide and over $50 of museum discounts from *Museum New York* magazine.

HOTEL INTER-CONTINENTAL NY



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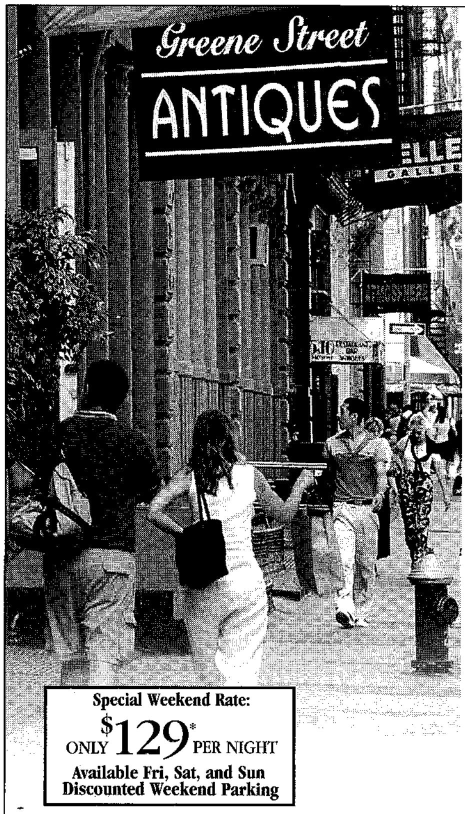

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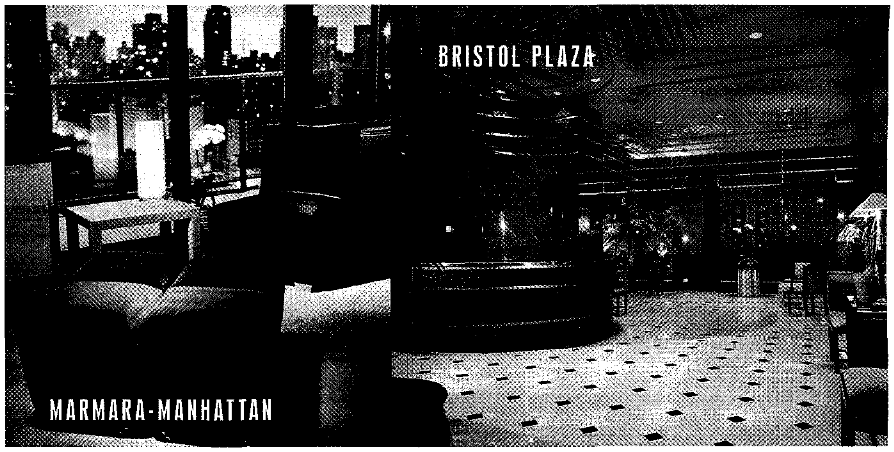


HOME AWAY FROM HOME

There are a lot of reasons to stay at least a month in Manhattan. Some visitors are transferring, some have extended business (video shoots, lengthy conferences), others are visiting New York's premier medical centers. Some are locals displaced by a long home renovation. Whatever your reason, there are several choices if you are planning on a 30-day minimum stay.

At **Bristol Plaza** (210 E. 65th St. between Second and Third aves., 826-9000) guests find an extended-stay hotel within walking distance from Bloomingdales, major museums and hospitals, and the East Side subway lines.

The newly renovated Bristol Plaza offers one- or two-bedroom suites with fully equipped kitchens. (There is a line of studios, as well.) All the suites feature comfortable and contemporary furnishings, Italian marble baths, daily maid and linen service, and membership in the hotel's fitness club, which features a 50-foot pool, open sun deck, gym, steam, sauna, and massage rooms.

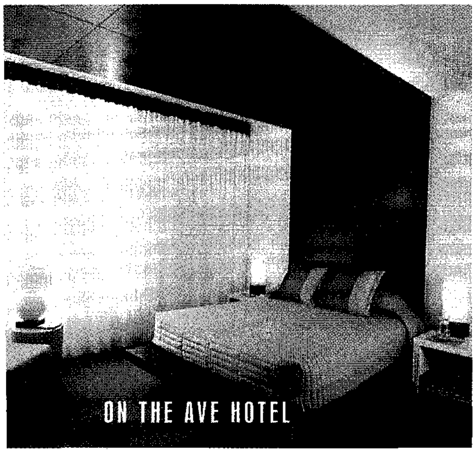
Each suite has a fax machine and three telephone lines. Rounding out the comforts of home are a 24-hour concierge and doorman, who can help with the essentials of city living. (Hint: They have dozens of take-out delivery menus from the area's vast restaurant offerings.)

The **Marmara-Manhattan** (301 E. 94th St. at Second Ave., 427-3100) is another long-term choice, on the Upper East Side, next to the Carnegie Hill neighborhood. Catering especially to families (even pets are welcome), the hotel offers a range of accommodations — from studios to one-, two-, and three-bedroom suites.

Special features: exercise room and rooftop lounge with views of the East River. Most of the units have balconies, washer/dryers, and all have Web TV, cordless telephones, fax, and VCR/CD players. A 24-hour concierge service/doorman, housekeeping, and complimentary passes to the 92nd Street Y's pool and gym are available.

WELCOME TO THE NEIGHBORHOOOD

Have you ever wondered what it's like to actually live in an authentic New York neighborhood? You can capture that spirit at **On the Ave Hotel** (2178 Broadway at 77th Street, 1-800-509-7598), located in the quintessential New York City neighborhood, the Upper West Side. Former Woody Allen territory, Zabar's, Lincoln Center, the American Museum of Natural History, and tons of great little shops and restaurants. This popular residential neighborhood is bustling with life and can serve as your home away from home for all The Big



Apple sights. Open just a little more than a year, On the Ave showcases comfortable, stylish, and modern rooms with its signature "floating beds." A wooden frame around and above the bed gives the feeling of sleeping on an island. The hotel's accommodations range from 251 guest rooms with queen- or king-size beds to 21 penthouse suites with balconies and terrific views of the Hudson River, Broadway, and Central Park. All the bathrooms have been completely renovated with chic stainless steel fixtures. Room features include Internet access, two telephones, voice mail, color cable TV, original artwork, and terry robes. Valet dry cleaning and laundry services are available, and a concierge is ever ready to help you manage your "real" New York experience.

WIRED ON WALL ST.

The **Holiday Inn Wall Street** (15 Gold Street, 1-800-HOLIDAY) is the first newly constructed building in the district in 11 years and the first hotel to offer virtual-office rooms. Equipped with high-tech communications systems, the 138-room boutique hotel has only seven rooms and one executive suite per floor. Each is equipped with T1 Internet connectivity and a spacious eight-foot work desk with L returns, task lighting, a desktop data port and electrical outlet, desk supplies, and an ergonomic

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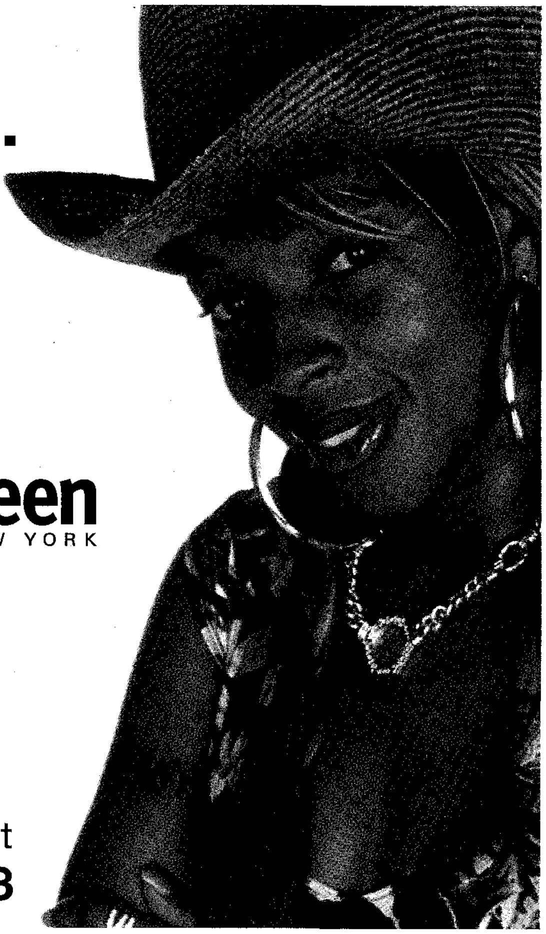

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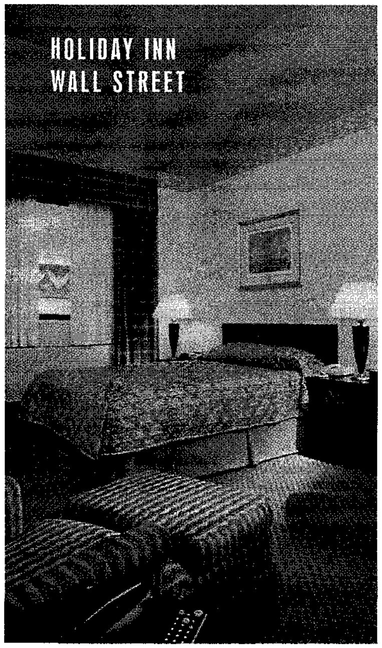

chair. In-room phone systems offer voicemail, hold/conference capabilities, a standard phone, a dual-line 900-MHz portable phone, and call forwarding between cell phones and the guests' room phone. A 25-inch TV provides Internet access and a full range of cable. Each room has online access to the media technology center, which will deliver finished presentation formatting and color copying to the room. A 24-hour self-service business center has PCs, laptop stations, printers, fax, and photocopy machines.

A N.Y. LANDMARK

The **Waldorf=Astoria** (301 Park Ave. between 49th and 50th sts., 1-800-WALDORF) is synonymous with grandeur. The Art Deco style hotel, located in the heart of Midtown, features 1,380 uniquely decorated guest rooms, including 200 suites. Each sumptuously appointed room boasts period furnishings, marble baths, complimentary premium cable, and video check-out.

In 1893, the millionaire William Waldorf Astor opened the 13-story Waldorf Hotel. Four years later, it was joined by the 17-story Astoria Hotel, erected by Waldorf's cousin. The corridor connecting the two buildings is represented by the "=" in Waldorf=Astoria.

In 1929, the original hotel closed to pave the way for the Empire State Building, and relocated to its new Park Avenue address in 1931. It was designated an official Landmark in 1993.

Restaurants and lounges include: Peacock Alley, offering exceptional French cuisine; Bull and Bear, with a clubby look and hearty fare; Oscar's, an American brasserie; the Cocktail Terrace, which serves afternoon tea and cocktails overlooking the majestic lobby; Inagiku, offering new style Japanese cuisine in a dramatic setting; and Sir Harry's Bar, an inviting and cozy cocktail spot.

Concierges can provide assistance in over 50 languages. There's a newly opened Business Center, a cutting-edge facility with word processing and photocopying machines, plus secretarial and courier services. The Plus One Fitness Center is located on the 19th floor.

WALDORF=ASTORIA

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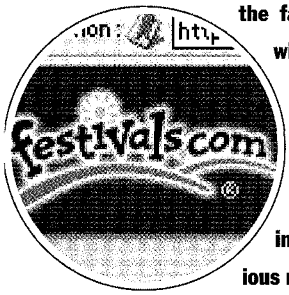

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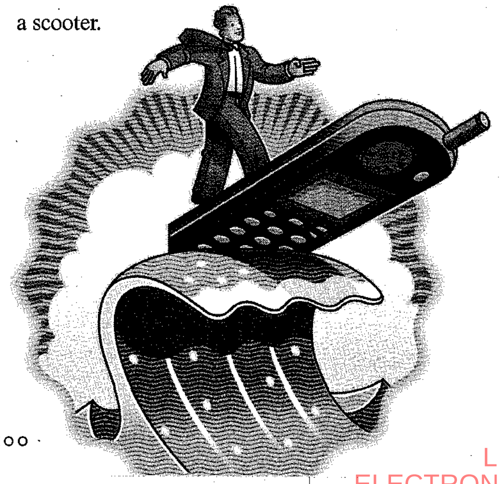

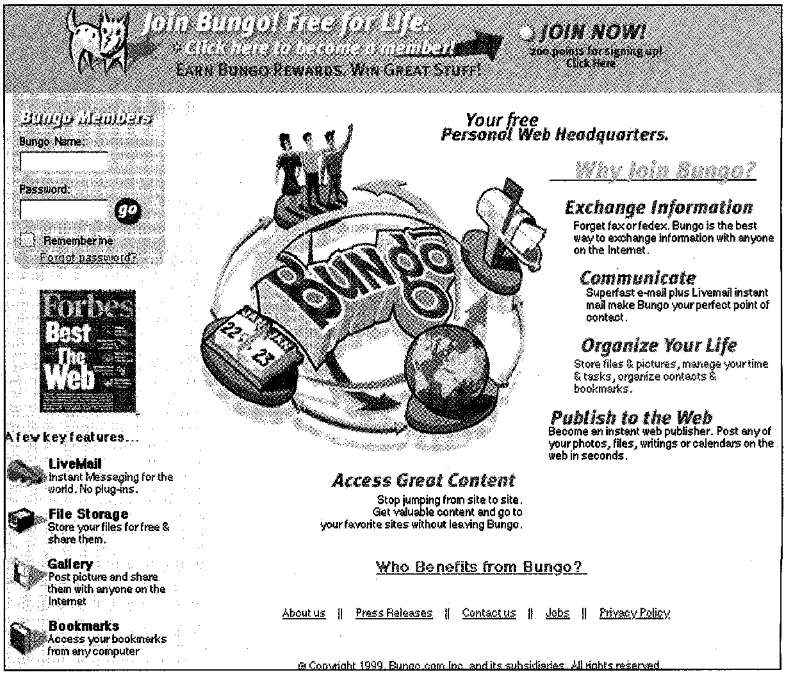

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BY HILLARY ROSNER

Illustration by Peter Hoey.

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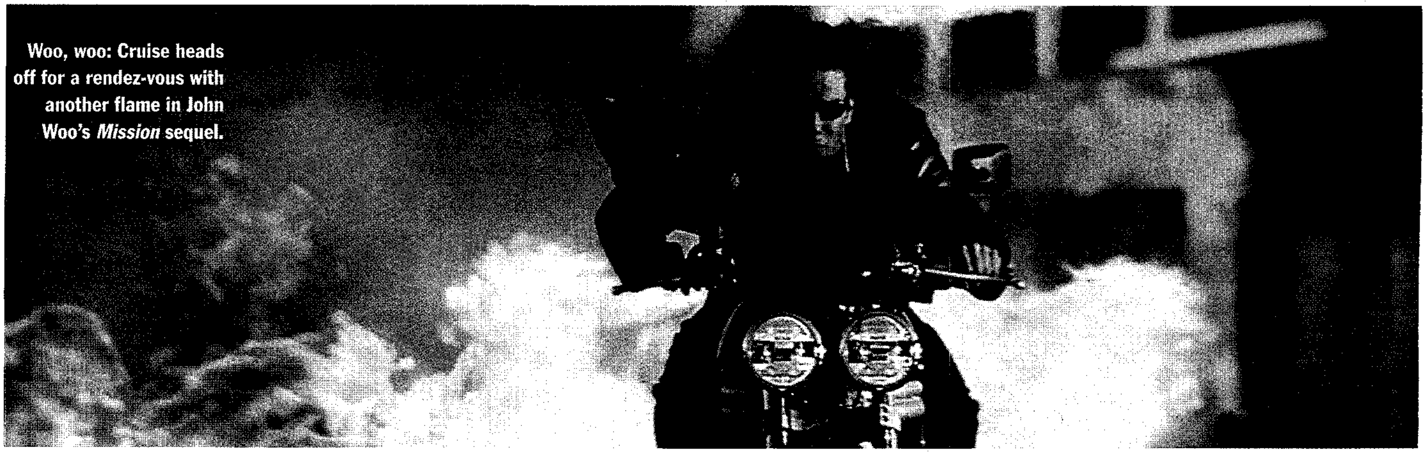
MOVIES PETER RAINER

Mission Position

'Mission: Impossible 2' finds Tom Cruise's Ethan Hunt racing the clock in search of a deadly virus monger—and making time with Thandie Newton.

Mission: Impossible 2 IS A FAIRLY EXPERT PIECE of star packaging, which is not necessarily the same thing as a good movie. Directed by John Woo and written by Robert Towne, it sets itself off from Brian De Palma's *Mission: Impossible* by serving up its luminary, Tom Cruise, as an adventurer with soul. His Ethan Hunt is no longer just a guy who lives by his stopwatch and swoops down from high places tethered to cable ropes; he's also a man in love. You can tell this because his gaze has a wall-eyed burn and his longish hair streams poetically, especially when he's buzzing in his motorbike around dead man's curves. This guy *cares.* The object of his caring, Nyah Hall (Thandie Newton), is a thief-turned-mission-impossiblist, and she's all dreamy, enigmatic smiles and melancholia—a swoon in motion. "I'm not going to lose you!" Ethan informs her during one particularly dicey moment in the action, but it's not clear when exactly he ever had her. For all the deep yearning on display, for all the slo-mo shampoo-commercial-style sensuality, their love match isn't really on a much higher level than what usually goes on between 007 and his Bond Girl. Ethan will surely get over her. Wanna bet Nyah's a no-show in *M:I-3*?



Woo, woo: Cruise heads off for a rendez-vous with another flame in John Woo's *Mission* sequel.

The Bond reference is apt because so much of this film, even more than its predecessor, is patterned on the prefab tropes of that series. I guess no mission is too impossible if you have the right template. Somehow, this sort of patterning works better when Mike Myers is running the show; Austin Powers is a much more entertaining pseudo-Bond than Ethan, and, given Ethan's boring predilection for basic black, Austin's a better dresser too. The villains aren't quite up to snuff, either. Sean Ambrose (Dougray Scott) is a standard-issue scowler whose gnarliest moment comes when he slices off the tip of his henchman's finger with a cigar cutter. Depravity, where is thy sting? Ernst Blofeld would have had this guy for lunch. Ambrose's scheme is to launch a deadly virus into the world and then market its antidote, thereby reaping billions. It's not a bad scheme, actually, but badness of this caliber needs more panache. We are told several times in the movie that a hero is only as good as his villain, but the filmmakers haven't taken their own counsel.

Which means that Tom Cruise, who also produced the movie, is pretty much the whole show. He has his usual all-business intensity (he even does most of his own stunt work), but despite Cruise's attempts here to be Byronic, there's something strenuous about his soulfulness; he turns everything, even repose, into calisthenics. It's not enough that he's a great big movie star; he has to be taken as something more, the CEO of his own destiny. But this carefully calibrated new star vehicle of his, even though it will probably be a monster hit, doesn't do him any real favors. He's loosened up a bit as an actor in recent years—I'm thinking particularly of *Jerry Maguire* and *Magnolia*—and yet for all the flowing hair, his return to Ethan Hunt marks a return to stick-figure land. It's possible to play pulp action heroes and still deliver a performance—Sean Connery, of course, did it—but that means giving yourself over to the stylishness of schlock, and Cruise is too humorless an actor for that.

John Woo indulges the humorlessness. When he made his Hong Kong pulp fantasias starring Chow Yun-Fat, the hyperviolent excessiveness was a source of wit. Woo doesn't bring that same comic delirium to his American films (the closest he came was in *Face/Off,* which his new movie borrows from), but he's retained the mythic-shmythic stuff—the slowed-down ceremoniousness of the fight scenes and the hero-villain dualisms and the doves winging into frame at crucial moments. It's all a bit much to hang on this slender thread. Brian De Palma, who, like Woo, has had some smashing successes in the realms of pulp mythos, didn't attempt to glorify *Mission:*

Impossible when he took it on; although that first film was so carelessly plotted it might have been called *Mission: Incomprehensible,* it had a couple of set pieces that, taken simply as theater, were like buzz cuts to the brain. The action scenes in *M:I-2* don't have that charge; they're woozier and yet more conventional, full of skidding U-turns and fireballs and explosions of splintered glass. The climactic kung-fu clobberfest between Ethan and Sean seems surprisingly tame after everything that came before, and it also pales in comparison with similar scenes in *The Matrix,* a movie that, ironically, was heavily influenced by Woo. And yet, for all the movie-star engineering and digitizing and Dolbyized babooms, there's something endearing about the way Woo finishes the movie with just two guys slugging it out. It's Woo's version of minimalism, and it's not a bad way to go. Future franchisers of this series, take note.

Passion of Mind, WHICH WAS COMPLETED ALMOST a year ago, has one of those dreary reality/fantasy plots that tour-de-force-starved movie stars are partial to. Demi Moore, looking for a comeback role, plays a woman with alternate identities. Which one is real? She might be a New York literary agent, childless, tense, or she might really be an earth-mother émigré living in Provence and reviewing books for the *Times.* One's a dream of hers, one isn't, and at least I can reveal to you that the film finally coughs up an answer. But not before we've been served a full casserole of women's-movie clichés courtesy of Hollywood's reigning women's-movie scribe, Ron Bass (*How Stella Got Her Groove Back, What Dreams May Come, Waiting to Exhale, When a Man Loves a Woman*). Ibsen must be spinning in his grave over this guy. The film might at least be fun if we were given some clues about which woman was the real McCoy, but the two halves of her life are equally dull, in different styles of dullness, with matching dull performances. Considering how much trouble Hollywood has differentiating the real world from the dream world, it probably should not come as a surprise that this film is such a muddle. Though not so much of a muddle that you fail to notice the fact that the career woman isn't fulfilled in the way that the earth mother is. And the men in her lives are the ones who force her to make a choice—pretty backward notions for such a supposedly liberated scenario. One of those men, incidentally, played by Stellan Skarsgård, is a novelist who falls in love with Demi notwithstanding her pan of his book in the *Times.* To my mind, this is hands-down the most fantastical element in the movie. ■

Peter Rainer's 1998–2000 reviews are available at **newyorkmag.com**.

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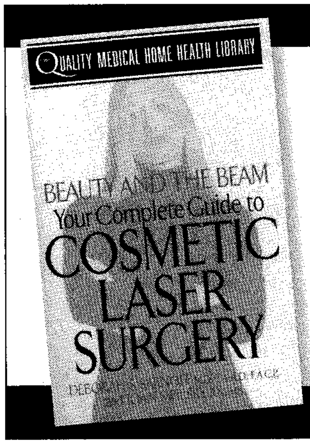

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BOOKS DANIEL MENDELSOHN

Banks's Account

A collection from 37 years of Russell Banks's short stories displays the talents of a writer known more for the chilly films made from his novels.

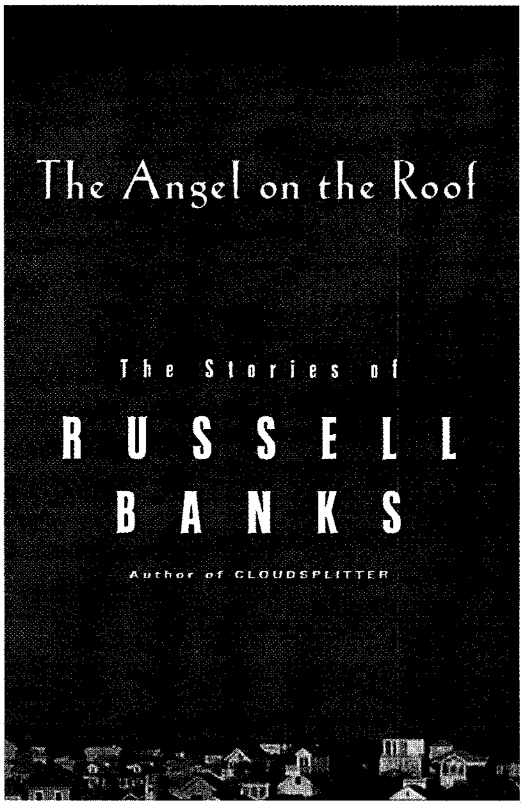
The Angel on the Roof

BY RUSSELL BANKS

HarperCollins; 506 pages; $27.50

YOU DON'T HAVE TO HAVE CHILDREN TO BE TRAUmatized by Russell Banks's fiction, but it helps. Banks has written about many things in many modes over the past three decades—gritty New England tales, sprawling historical novels, even exotic forays into Kiplingesque cultural confrontation—but his best, most unnerving work, in bone-dry, scrimshawlike fables of family disaster like *The Sweet Hereafter* and *Affliction,* tends to be about imperfect parents and how they fail their children. Until the film versions of those two novels came out, I'd always avoided Banks; like a lot of people, I had a vague idea of what he wrote about (alcoholic New Englanders who beat their wives and kids) and decided it wasn't for me. Then came the movies, which made me read those books, which made me read everything else, including his big, new, career-spanning collection of short fiction.

I'm glad I did. Ranging over nearly 40 years of writing (most previously published), *The Angel on the Roof* is an invaluable guide to this author's obsessions, strengths, and weaknesses. Whatever its imperfections—the material here isn't uniformly good—the collection suggests that few writers are as scarily acute as Banks is about the dark side of parenting: the ways that selfishness (adultery, booze) can turn into full-scale betrayals, or casual imperfections can suddenly metastasize into disaster. There's an almost unreadably upsetting story here in which a woman who has offhandedly, almost spitefully flirted with her sick son's leering doctor, just to let off some anxiety, is too embarrassed to call the doctor when the boy worsens during the night; she doesn't call, and the child dies. Anyone who's known the helpless terror of dealing with an inexplicably sick child—how are you supposed to know what to do?—might have to go out and walk around the block a couple of times after reading that. I did.



Bleak house: A poet of parenting's darker side, Banks sets his stories in a hardscrabble, working-class milieu.

The stakes in most of the stories in *The Angel on the Roof* aren't as high as they are in "The Child Screams and Looks Back at You," but even when a child's death isn't the price of a parent's weakness or ineptitude, the emotional devastation tends to be total. In "Quality Time," some spilled birdseed suddenly makes clear to a controlling father that he has no relationship with his grown daughter; in "Assisted Living," a man who thinks of himself as the solicitous caretaker of his elderly mother realizes, as he holds a car door open for her, that he's as much of a jailer as his womanizing father was. In many of these stories of conflicts between adult children and aging parents, recollections of childhood hurts provide the climactic insights; these stories can feel a little artificial—a little constructed. But the hurts themselves are always heartrending. In "Queen for a Day," a 12-year-old boy whose father has left his mother keeps writing to the host of the eponymous game show, which lavishes prizes on unhappy women. "I guess it's safe to say you don't think her story is sad enough to let her go on your show," he defeatedly writes in at the end of the story.

Because of its breadth, the new collection allows you to see that parental failure is merely a subset of a much larger problem haunting Banks: the unwillingness to take emotional responsibility that leads to a failure to make emotional connections at all. To convey these missed connections, Banks often relies on ironies of action or eccentricities of plot that, in turn, owe much of their effectiveness to their blue-collar New England settings—places where even the residents acknowledge "how boring it was, and how mean-minded the people were." In "Plains of Abraham," a divorced construction foreman, musing that he might have loved his second wife after all, accidentally causes a hospital ventilation system to malfunction; unbeknownst to him, the woman is being operated on upstairs, and she goes into a coma because of the accident. The bizarrely botched rescue of a lost barnyard animal in "Cow-Cow" suddenly makes clear to a middle-aged country couple that their marriage has failed. "How'd you come to shoot your cow here at the cemetery?" a neighbor asks the husband, not unreasonably. "I guess one thing just led to another," the man replies, with a tragic double entendre the other man can't appreciate.

Still, if Banks is better known for his novels than for his stories, I don't think it's solely because he's had some novels turned into successful films. In his Author's Note, Banks writes of his youthful failed efforts to be a poet, and of how he turned to the short story because it's "the form in prose closest to lyric poetry." But good stories, like good lyrics, are products of compression—they're about a moment rather than a plot line—and Banks, when all is said and done, thinks like a novelist, in gradual increments of action and emotion. He needs *room*. When there are epiphanies here—story-making moments—they often feel stuck on: It's as if Banks suddenly realized he was out of space, or time, and had to explain the "theme" to you. "He had done a thing that could not be undone," the protagonist thinks at the end of one tale; "I must need comfort myself and not know it," a lonely trailer-park denizen murmurs at the end of another. A really good story makes you feel that—without saying it.

The most successful stories here are, in fact, either the longest, which give Banks room to build up his characters' idiosyncrasies and etch their moral dilemmas, or the shortest, where he's forced to get to the point. Two of the best are "The Fisherman," a 48-pager in which an old man slowly infuriates his trailer-park neighbors by ignoring his state-lottery winnings, which he keeps in a cigar box while spending the winter on a frozen lake, ice-fishing; and "Xmas," which is all of five pages long. In the latter, a typical Banks hero—an emotionally weary, twice-divorced white New Englander who's somewhat smugly bringing expensive Christmas presents to his poor girlfriend, whose past as a Weatherman he finds erotically stimulating—gets punched in the face by a black man after a fender-bender and realizes he's a "fool." "A man," Banks continues, "whose life was unknown to him and out of control, a man whose past was lost to him, and whose future was a deliberate, willed fantasy."

The man continues on to his girlfriend's house, but he knows it's all over; poignantly, he has a sudden childish longing to "be in his own home with his own children and their mother"—the mother and children he's left behind, of course. Banks's short fiction may be uneven, but it's no mean measure of this author's artistry—and humanity—that he can see in his failed, foolish adults the helpless and frightened children they surely once were. ■

Daniel Mendelsohn's reviews are available at **newyorkmag.com**.

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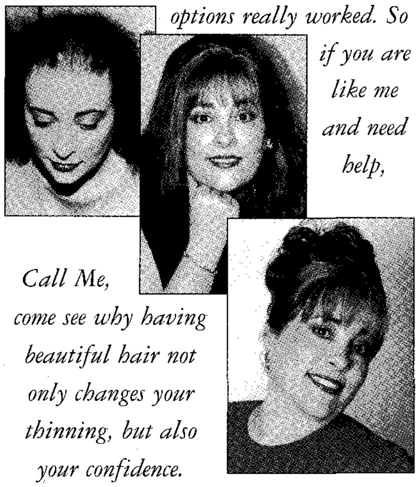

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Proof Positive

David Auburn's play about mathematicians is suffused with wit and humanity; hard to say what's worse about 'Don Carlos'—the acting or the directing.

MANHATTAN THEATER CLUB DOES IT AGAIN! David Auburn's **Proof** is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. Robert isn't any less human even for being, through most of the play, dead. All four—whether loving, hating, encouraging or impeding one another—are intensely alive, complex, funny, human.

It all adds up: Johanna Day and Mary-Louise Parker in *Proof*.

The very first scene in *Proof* is masterly: a birthday dialogue between father and daughter, in which Catherine, alive, is barely living, and her celebrated father is sparklingly trying to rouse her into action although he is (I hate to give it away but must) dead—Catherine's fantasy. Yet this mysterious, droll, and electrifying scene is really exposition in disguise: something generally a bore, but here so splendidly reconceived as to fascinate—as indeed all of *Proof* does.

So here we have Robert, the near-genius mathematician who went mad and eventually died, and Catherine, who gave up a potentially great mathematical career to look after him and, in the process, let herself run down, perhaps irreversibly. Here, too, is Claire, the narrowly practical daughter, who wants to save Catherine from what may be incipient madness by dragging her from Chicago to New York and supervising her life—benignly as she sees it, but horribly as Catherine does. And here is Hal, revering Robert's work and secretly in love with Catherine, bumbling and bungling everything. Out of this curious quartet, Auburn creates emotionally and intellectually enveloping music.

The performances are perfect: Larry Bryggman's lovable but exasperating Robert; Johanna Day's officious yet well-meaning Claire; Ben Shenkman's clumsy but gradually maturing Hal. As for Mary-Louise Parker, her Catherine is a performance of genius. Is there another young actress as manifold, incisive, sexy, and effortlessly overpowering? Add to this Daniel Sullivan's superb direction and the classy production values (by John Lee Beatty, Jess Goldstein, and Pat Collins), and it all spells J-O-Y. Instead of taking up more time reading, you are urged to run and get your tickets immediately.

WHAT THE ROYAL SHAKESPEARE COMPANY HAS done to Schiller's **Don Carlos** (1787) is worse than deconstruction: wanton destruction. Let's start with one example of Robert David Macdonald's flatfooted translation. Schiller's Queen Elizabeth says of the rustic Aranjuez surroundings: "Hier grüsst mich meine ländliche Natur, / Die Busenfreundin meiner jungen Jahre," which I approximate with: "Here I am greeted by my country nature, / The boon companion of my younger years." MacDonald contrives: "What I find here is nature still unspoilt. / The way it was when I was still a child"—prosaic and platitudinous, with total loss of Schiller's imagery.

Next, the admittedly long play was cut to shreds, though given this mounting, it is still overlong. Gale Edwards, the Australian director and current London hotshot, further prosified the production with inapt modern dress by Sue Wilmington, stale décor by Peter J. Davison, and gross music by Gary Yershon. The drama is about the repressively totalitarian, Catholic values of 1568 Spain clashing with the liberal-humanitarian ideals of Prince Carlos and his gallant friend the Marquis of Posa. It requires the austere costumes and forbidding backgrounds against which freedom—political, moral, sexual—rebels. In silly modern dress, nothing makes sense.

Further, Edwards has Carlos (Rupert Penry-Jones) epigonously aping early Brando–James Dean acting, hurling himself about like a boomerang, howling like an aborigine in the outback, grabbing people unceremoniously by the neck, or dispensing loutishly chummy kisses. The

Photograph by Joan Marcus

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JAPAN SOCIETY Holland Cotter of the *New York Times* describes *For the New Century: Japanese Treasures from the Asian Art Museum of San Francisco* as "a total immersion in sheer beauty." This exhibition of 47 masterworks spanning 3,000 years of Japanese culture runs through July 9th. Japan Society Gallery, 333 East 47th Street. Tues.-Fri. 11a.m. to 6p.m.; Sat.-Sun. 11a.m. to 5p.m. Information: 212.832.1155. www.japansociety.org.

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Henri Bendel and New York Magazine partnered in a month long series of workshops and discussions called "Girl's Nites at Bendel's." New York Magazine subscribers were invited to learn about Spring fashion and beauty trends and chat with special guests including Trish McEvoy, Helen Gurley Brown and Lisa Ling. Mark Holgate, New York's Fashion Director, was the featured speaker at the April 13th "Girl's Nite." He provided insight into the must-have wardrobe items for Spring as well as the upcoming trends for Fall.

(Left to Right) NYM *Fashion Director,* Mark Holgate, HB *Director of Marketing,* Teril Turner, NYM *Publisher,* Alan Katz, NYM *Account Manager,* Jennifer Fishman.

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others perform just as problematically and are, confusingly, in many cases black. This bespeaks a progressive, enlightened court, hardly stifling and revolt-inducing. The crazed, druggy Carlos would not have been handed over to the Inquisition, merely sent to rehab, and not plotted against by a Princess Eboli played as a Spice Girl formerly known as Princess. I felt sorry only for John Woodvine as King Philip, a solid actor vulgarly misdirected by Miss Edwards, who similarly mucked up the current *Jesus Christ Superstar.* She should be sent back to Australia to train kangaroos to jump through hoops.

FERENC MOLNÁR'S THIRD WIFE, THE ACTRESS Lili Darvas, reported that a chambermaid once declared the master not working, merely doing something at his desk. And Molnár's comedies do have the most unlabored, delusively easeful air of happy improvisations. *The Guardsman* (1910), which the Hungarian author wrote just after *Liliom,* is no exception. A dazzling acting couple (think the Lunts), recently married and co-starring in a period comedy (think *Kiss Me, Kate*), are already constantly sparring, he even doubting her fidelity.

As transmogrified into the musical **Enter the Guardsman**, the piece presents us with characters bearing generic names: the Actor, the Actress, the Playwright, etc. In cahoots with the Playwright, the Actor decides to test the faithfulness of his wife by disguising himself as an amorous guardsman, a fan trying to seduce the Actress in her dressing room or on the empty, darkened stage.

It is the most theatrical of plays, taking place onstage, backstage, and in the wings, and involving a playwright frustratedly in love with his leading lady, whose husband is jealously testing her in operetta-ish costume and makeup, as the playwright stands by, notebook in hand, hoping to make a play out of the result. The borders between living and acting become effaced, as are the boundaries between a finished play and one being improvised or written. (Tom Stoppard, who adapted another Molnár play, could well have derived *The Real Thing* partly from this one.)

With book and direction by Scott Wentworth, music and orchestration by Craig Bohmler, and lyrics by Marion Adler, *Enter the Guardsman* is just off the mark; there is a whiff of the provincial, the unfulfilled, about almost every aspect of this show and production, although Mark Jacoby, as the Playwright, does score. Or is it that, like Molnár, profoundly unhappy in his last years of exile in New York, his works do not readily adapt to America? ▬

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

ARCHITECTURE JOSEPH GIOVANNINI

Ferry Dust

The new ferry landing at Pier 11 has a magical impact on Wall Street's waterfront; unlike South Street Seaport, it merges the land and the harbor.

DURING THE EIGHTIES, POSTMODERNISM—AND then the recession—drove some of New York's venerable modernist architecture firms out of the Yellow Pages. Younger proponents survived in alternative underground practices, often designing stripped-down artists' lofts. The loft movement helped keep the modernist impulse alive in a city otherwise chintzed to the crown moldings. Now, with postmodernism dead and the economy at full throttle, the fiftysomething loft generation is coming into its own, like a repressed religious sect finally able to build its churches and practice openly and proudly. The spare, conceptual aesthetic has migrated uptown in the form of white-box stores and restaurants like the sophisticated reborn Brasserie in the Seagram Building, inspired by installation art. Recently the downtown ethos has also surfaced on Pier 11, a commuter-ferry terminus adjacent to Wall Street servicing La Guardia airport, among other destinations.

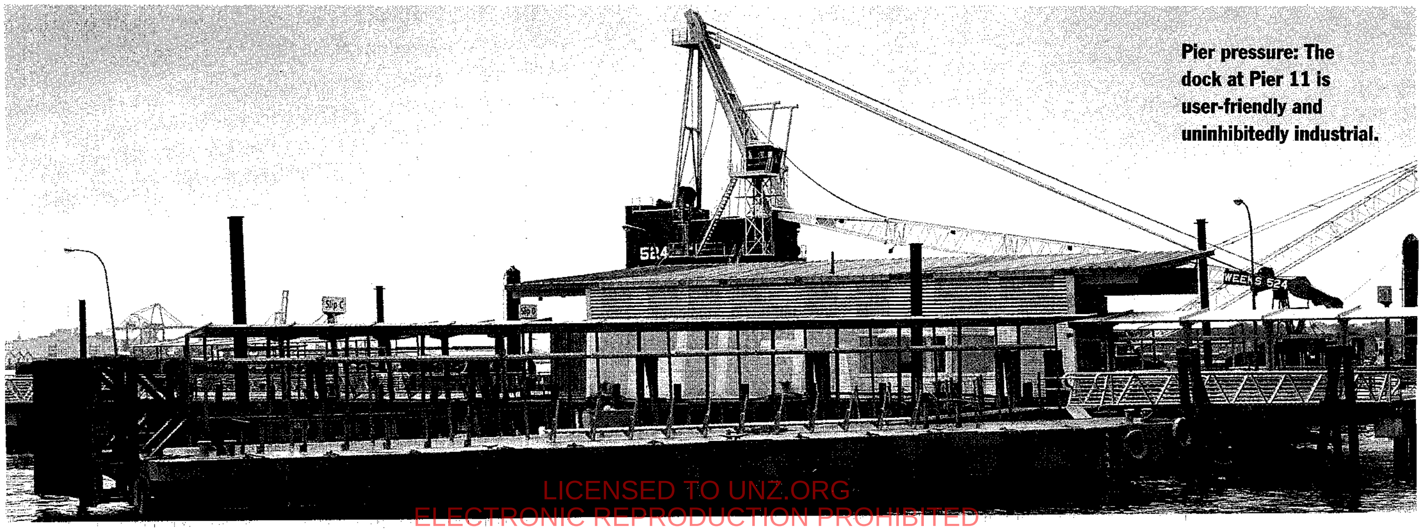
Since cargo ships abandoned New York for New Jersey, the waterfront has been up for grabs: No one really knows what this amphibious territory should look like and how it should function. Back in the eighties, true to the times, the architects of the South Street Seaport romanticized the harbor with a nostalgic confection of vaguely nineteenth-century warehouse sheds that interpreted this stretch of the East River as a mall themed with history. Tourists came; New Yorkers didn't. It was a question of authenticity.

Anyone venturing onto the new $14 million Pier 11 in the next several weeks will encounter a stately crane performing balletic lifts with an underwater shovel. Just south of the new pier, the bright-red apparatus looks like a Russian Constructivist vision, Lenin at the helm. The heroic crane and pier blur into a continuous stream of design consciousness because they spring from the same design creed. Judith Heintz Landscape Architecture and Smith-Miller + Hawkinson Architects designed, respectively, a titanic deck and broad-shouldered waiting room in inexpensive materials culled from the hardworking industrial waterfront itself. The galvanized corrugated steel, metal grates, anodized aluminum, turncoat shingles, metal decking, and raw concrete all stand up to this exposed maritime site where the East River opens into the harbor. The economy of means reflects the straightforward work ethic of waterfronts everywhere. Commissioned by the city's Economic Development Corporation and the state Department of Transportation, with significant federal funding, this is a working pier intended to function as part of the larger, pedestrian-oriented Wall Street esplanade under the girders of the FDR Drive.

This is the first new pier to be built in years, and unlike the South Street Seaport just to the north, it does not obfuscate the pier's working-class pedigree with overcommercialized functions and overspecified designs that force visitors to use and see the waterfront in predetermined ways. The architects have left the space suggestively open to spontaneous interpretations and functions, like the lofts they worked on for many years. The design offers not a predigested experience but one that will vary by hour, day, and season.

This very smart collaboration reverses the trend to suburbanize the waterfront, gate it with paying activities, and legitimize it with the veneer of a benign past. There is no *theme* to this piece of nearly transparent contemporary design, which has the maturity not to force itself into our consciousness, other than to cultivate the simple feeling of being close to both the water and the city. Working with Hayden/Wegman engineers, the architects have basically created an outdoor urban loft, an open platform on the water that is committed not to a single use but to a cartwheel of activities—from boat landing to lunch deck, performance space, music room, and pocket water park.

(continued on page 111)



Pier pressure: The dock at Pier 11 is user-friendly and uninhibitedly industrial.

TOBI TOBIAS

Lake Inferior

In the murky new American Ballet Theatre 'Swan Lake,' an emphasis on speeding things along leads to some ill-advised omissions.

Troubled waters: ABT dancers in Kevin McKenzie's lavish take on *Swan Lake.*

Photograph by Mira.

American Ballet Theatre'S NEW VERSION OF *Swan Lake* served as the company's chief attention-getter for its current season at the Metropolitan Opera House. The work of ABT's artistic director, Kevin McKenzie, a man of sweet reasonableness, this *Lake* keeps one eye on tradition, offering up familiar passages of the Petipa and Ivanov choreography that give the ballet its status as a classic. It keeps its other eye, vigilantly, on what today's audience presumably demands: a tale of sorts (though narrative logic and emotional truth aren't necessarily required), lavish costumes and scenery, a speedy pace, and—above all—take-your-breath-away athleticism. Everywhere in this production, whether the occasion calls for it or not, some gorgeous guys with disarming smiles are jumping and turning like crazy.

Though he nods to the past with graceful respect in the overall atmosphere of his staging, McKenzie sacrifices far too much in catering to contemporary taste. Gone, in the first act, which depicts Prince Siegfried's home life, are the mime and social dancing that lent perspective to the ballet's classical element. Siegfried's yearning for something beyond the possibilities of the real world—for the realm of dreams and desire that is provided in Act Two by the lakeside milieu with its enchanted swan maidens—makes little sense if his court has already co-opted the exalted language of classicism. But what with mime and psychological motivation largely missing, the Siegfried of McKenzie's creation doesn't seem to have much of a problem. When this mild-mannered, generally affable fellow belatedly turns a bit melancholy, you wonder why.

McKenzie's other big omission is unconscionable. The extended lament danced by the ensemble of swan maidens—set to some of Tchaikovsky's most haunting music for this ballet—has been excised. For what reason? Because it prevents the narrative from plunging ahead? Because it makes the performance longer than folks equipped with cell phones have patience for? Not only is the plangent poetry of this section one of the sublime beauties of *Swan Lake,* but the material is crucial to the work's structural balance. I don't know which is more dismaying—the idea that McKenzie may not realize this or the more likely idea that he does know the truth and chooses, expediently, to ignore it.

With the revival of the 1936 *Jardin aux Lilas,* ABT made one of its periodic dutiful but insufficient efforts to salvage the work of Antony Tudor, the choreographer who once shaped the company's identity as a theatrical enterprise concerned with the drama of human feeling. The production of this threnody for lost love was staged by Sallie Wilson, a longtime Tudor interpreter, who shouldn't be blamed for the ballet's failure to thrive. The entire culture in which Tudor operated—a world where the inner life was paramount, where integrity and tenderness mattered—has vanished and is commonly held to be of no account. *Jardin's* latest performers seem bent solely on rendering the choreography accurately, down to the last angle of the wrist, as if they're defying you to reproach them for neglecting their heritage. The result of this strategy is that every phrase, every gesture, gets equal value; there's no modulation, and nothing is freighted with emotion, let alone significance.

If Tudor's ballets are to have a continued place and an ongoing resonance in the ABT canon, the company needs to devote itself to the handful of masterworks in its care. This means mounting and maintaining in repertory more than one of the ballets at a time, so that Tudor's world has a substantial presence in the wider ABT universe. It means choosing for these productions performers who are attuned to dramatic dancing and immersing these interpreters in the choreography—not merely in the text of movements that has been scrupulously notated but also in the turn of mind from which the steps are sprung. The unlikeliness of this project strikes me even as I write. The cost of the rehearsal time required for in-depth study would appear extravagant with no commercial payoff in sight. Such an undertaking would presuppose, too, the existence of an audience still susceptible to Tudor's concerns. I'm afraid our numbers are too few.

Twyla Tharp, ABT's press releases note with a seeming mix of pride and incredulity, has contributed more ballets to the company's rep than any other single choreographer. Her latest creation, *Variations on a Theme by Haydn,* named for its Brahms score, is the eighteenth to be added, the fourteenth commissioned by the company, and it's an absorbing example of Tharp's particular concerns and skills. The piece wrestles with the familiar setup of nineteenth-century classical ballet—a world comprising ensemble, soloists, and principal dancers, each rank functioning according to the rules laid down for it. It manages to keep these still-relevant distinctions without undue dependence on common ordering devices like symmetry and hierarchical pomp.

As is her custom, Tharp assails you with far more than you can take in. You're on your own in finding your focus; she refuses to direct your gaze with conventional tactics such as placing the most consequential activity dead center with plenty of empty space around it. Instead she offers the modern perception of life—the Merce Cunningham worldview, if you will—in which myriad seemingly unrelated happenings are juxtaposed without judgment as to their relative importance. A couple at the critical moment of its loving or warring relationship exists in the matrix of an ever-flowing crowd bent on its own pursuits. The piece is studded with brief duets, each one deftly embodying an aspect of human connection, each shrewdly placed in the structure of the dance to look like a random occurrence.

The inhabitants of this territory speak the familiar Tharp-invented patois. It plays vernacular and jazz moves against the artificed elegance of the classical-dance language, deriving its most startling oddities from rendering a codified ballet move inside out, upside down, or off-kilter. These inventions are often more intellectually tantalizing than visually or physically gratifying, to be sure, but without them Tharp could not convey her simultaneously loving and belligerent message. ■

Tobi Tobias's 1997–2000 reviews are available at **newyorkmag.com.**

Giovannini *continued from page 109*

THE PIER IS MORE THAN A CORRIDOR FOR commuters. Stockbrokers with sandwiches now have an open, sunny landing jutting into the water where they can soak up the rays, reclining on wire-mesh backrests facing south. At the end of the structure, a percentage-for-art project by Santa Monica artist Carl Cheng will offer a terrain of contemplative calm beyond the commuting frenzy when it opens this fall. Accessible by bridge, Cheng's fanciful man-made island, with a cutout hole looking down into the river, already gives this most extroverted site the intimacy of a pond.

By the standards of Frank Gehry's newly proposed downtown Guggenheim—which would, if built, be an immediate neighbor—Smith-Miller + Hawkinson's building is not charismatic. Hard-edged and industrial, the design is low-tech and low-key, long on intelligence and service, short on conspicuous glamour. The architectural language of bolts and welds is self-restrained rather than expressive.

With an emphasis on horizontal lines, the pier resembles the deck of an aircraft carrier waiting for activities to alight. Heintz intentionally placed her benches, made of timber salvaged from the old Pier 11, at the edge of the deck. Smith-Miller + Hawkinson sited its pavilion along the north edge, to defer to the pier as an urban stage. The architects did not center their 3,500-square-foot, $2 million pavilion to command the space but curbed it instead, checking their egos and letting the site speak for itself. The river and harbor have much to say about the aesthetics of movement: The liquidity is hypnotic.

Heintz created a series of catwalks with grilled decks that let us walk over the water. A small barge where water taxis dock bobs with the waves. Ropes lash together trios of "dolphins," wooden poles that act as shock absorbers for the ferries. Gangplanks, ordered straight from the catalogues, straddle the gap between barge and pier, coasting on screechy rollers. Like the nautical gadgetry that makes the pier and adjacent barges function for boats, the building itself is an apparatus that makes a virtue out of movement and function. This environment of motion is negotiated by mechanisms designed to bridge water and land. Smith-Miller + Hawkinson, who have often designed lofts with large pivoting walls that completely transform interior spaces, are quite literally in their elements here. Pier 11 goes a long way in suggesting how other parts of our developing waterfront might work and look. ■

Joseph Giovannini's reviews are available at **newyorkmag.com.**

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TELEVISION **JOHN LEONARD**

Déjà View

The heroine of Wendy Wasserstein's 'An American Daughter' is a doomed Zoë Baird–like Cabinet nominee; playing the role of villain is TV itself.

THAT WENDY WASSERSTEIN'S BELTWAY PLAY, **An American Daughter** (Monday, June 5; 9 to 11 P.M.; Lifetime), turns out to be better on television than it was on Broadway shouldn't come as a big surprise. The play itself is at least as much about television as it is about Wasserstein's usual preoccupation with disappointed baby boomers—the grown women who spent so much time trying to be good little girls that there's hardly enough fuel left in reserve to run for their lives, and those aging boys stuck on Peter Pan. (Not for nothing is Wasserstein a Wendy.) It's about close-ups, and what we think the TV camera tells us that a CV doesn't, and whether our being comfortable with a pile of pixels in our living rooms is the right litmus test for public servants. Moreover, this television *Daughter* has Christine Lahti, who may be to Wasserstein what Meg Ryan seems to have become for Nora Ephron.

Neverland: Christine Lahti is the would-be surgeon-general nominee, Tom Skerritt her husband, in Wasserstein's *Daughter*.

The inspiration here was clearly Bill Clinton's failed nominations of Zoë Baird and Kimba Wood for attorney general—because of "nannygate"—plus Hillary's infamous headband on *60 Minutes* after she'd outraged homemakers by declining to bake cookies. In *An American Daughter,* an unnamed but equally gutless president nominates Dr. Lyssa Dent Hughes (Lahti) to be the next surgeon general. Lyssa is the mother of two, the wife of sociology professor Walter Abrahmson (Tom Skerritt), the daughter of a Republican senator (Stanley Anderson), the fifth-generation granddaughter of Ulysses S. Grant, and the head of the hospital where she specializes in oncology and women's health-care issues. She has also ignored at least one summons to serve on a jury.

This dinky dereliction, about which Lyssa is so casual as to appear arrogant, is revealed during an at-home-in-Georgetown interview by "Time Zone" correspondent Timber Tucker (Jay Thomas). Tucker hears about Lyssa's guilty secret from Morrow McCarthy (Mark Feuerstein), a gay right-wing talk-show pundit who imagines himself her friend and who got it from her husband, Walter, who has unresolved intimacy issues with his busy wife. Also on hand before, during, and after the TV interview is Quincy Quince (Blake Lindsley), an ex-student of Walter's with whom he had an affair, the author of *Prisoner of Gender,* and the scary sort of postfeminist who manufactures sound bites like, "We want to come home to a warm penis." Since the very existence of a Quincy was made possible by women like Lyssa, the daughter must destroy her surrogate mother.

Finally, there is Lynne Thigpen, who reprises her Broadway role as Judith Kaufman, Lyssa's black-*and*-Jewish schoolmate and hospital colleague, who, after yet another visit to a fertility clinic, will throw herself into the Potomac because she can't have children. (Fortunately, she floats.) "I can't make life and I can't stop death," she tells Lyssa. For Thigpen's performance alone, the TV movie is worth it. But we are also treated to a second-chance "Time Zone" interview, for which Lyssa actually wears a headband and loses her composure. Because she seems to have most of it—good genes, elite schools, professional standing, husband, children, looks, opinions, and entitlements—she certainly won't be allowed to have it all. Meanwhile, in our remoteness, we surf the nightly pond-scum cable talk shows where Quincy and Morrow lubricate the gears of their careers with Lyssa's blood, like pretty vampires.

I have given up on Wendy Wasserstein as our next Chekhov or Ibsen or O'Neill. But she may very well be our George Bernard Shaw in reverse. Something real is always being talked about on her stage, by genuinely intelligent women. That Walter should ever have preferred a Quincy to Christine Lahti's Lyssa is an indictment of men, and is sociology more powerful than any polemic on patriarchy. And maybe next time we will get a play about Lani Guinier (also starring Lynne Thigpen), who was also denied the chance to serve her country, not just because she happened to be black (and Clinton has the backbone of a Slinky) but also because she was smarter than the executive and legislative branches combined, even with the feeble media brain added.

(continued on page 114)

RESTAURANTS HAL RUBENSTEIN

Strip Joint

At clubby Del Frisco's, you'll pay top dollar for sublime steaks in a monumental midtown setting, but the cheesy service may leave you cold.

OF THE 54 PATRONS SEATED DOWNSTAIRS AT **Del Frisco's Double Eagle Steak House**, only six are women, and three of them are seated together. This instantly tells you that Del Frisco's can only be one of two things: a gay bar or a steakhouse. Your most immediate clue is that virtually all the guys sitting in clusters of six or more look like they could be contestants on *Who Wants to Be a Millionaire* (easy-fit, triple-pleated khakis and button-down blue oxford cloth rule).

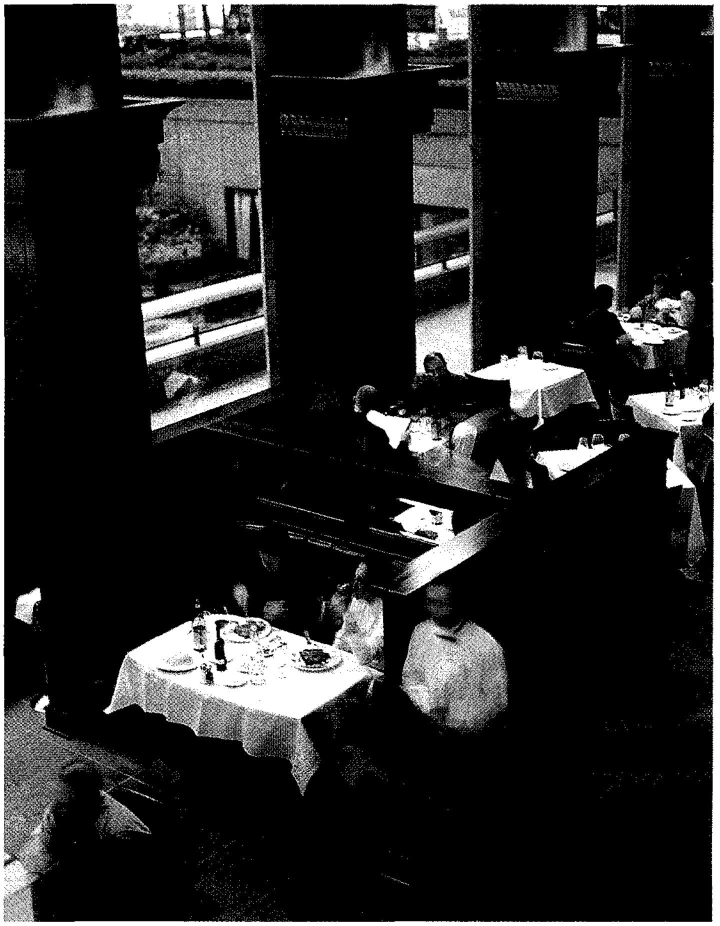
However, it's the rare gay-bar owner who would invest this much money to make a room so butch. Considering the competition, it is faint—almost insulting—praise to declare Del Frisco's the grandest, most handsome steakhouse in town, a spectacular set worthy of Andrew Lloyd Webber if he had ever written a musical about beef. Why kick about sawdust when you can ascend steps of unbroken slabs of slate? The formidable braided and twined iron railing that traverses the stairs and block-long balcony is an homage to the cables holding up our city's suspension bridges. Elegant mahogany columns rise two stories, setting off an unforgettable view of Rockefeller Center to the north while framing a distracting view of the Fox News ticker to the northeast. (Forget about holding the attention of anyone seated opposite this tableau for at least ten minutes. It's like looking into the eyes of someone at a cocktail party in Los Angeles.)

The good news is that the steaks at Del Frisco's are terrific, unfailingly cooked to order, thicker than Almodóvar's accent, and even more tender than the fading frat boys who populate the place when they sink into bed next to their their waiting wives after midnight. From the usually overrated filet mignon, whose supple, buttery blandness gets surmounted by a brash pepper-splattered crust, to the Kubrickian ecstasy that follows the swift demolition of a superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser.

That said, its managers still have a lot to learn about running a restaurant. The five trumpeted steaks (filet, rib-eye, prime strip, double eagle, and porterhouse) are outstanding, but there are an equal number of startling backslides that could keep you from wanting to come return with anyone other than your co-workers.

Some pointers:

1. The waiters here push high-ticket items with such Elmer Gantry–like vigor, it's surprising they don't end each meal peddling Amway table crumbers. A word to the wise: Back off. No one comes to a prime New York steakhouse looking for an early-bird special, so why don't you reknot your tie (or better yet, wash your hands—waiters are constantly touching their hair and faces) and let your customers peruse the menu before you start hawking all the market-price items.



Steak out: The scene at Del Frisco's.

2. Because the kitchen sends out plates that are hot enough to singe flesh, even a veteran Catskills-hotel waiter could only handle two at a time. Given the à la carte nature of steakhouse menus, *you* do the math to calculate how many waiters it will take to serve entrées and side dishes to a table of eight. And if you don't happen to be sitting there, you can do your kids' trigonometry homework while you're at it.

3. The staff needs either to bond more or simply to pool their tips. On two occasions, our table was greeted by a waiter who then left with our drink order, only to be replaced by another chap who became noticeably peeved after realizing he'd been bested. One actually blocked the path of his eager predecessor until a manager appeared, whereupon all three engaged in an argument in full view and earshot of the dining room. "Well, I'm glad *that's* over," said the graceless victor when he returned to our table. No, *we're* over you.

4. Most of the restaurant's male waiters tend to cluster cliquishly at the top of the stairs, in case

Photograph by Kenneth Chen.

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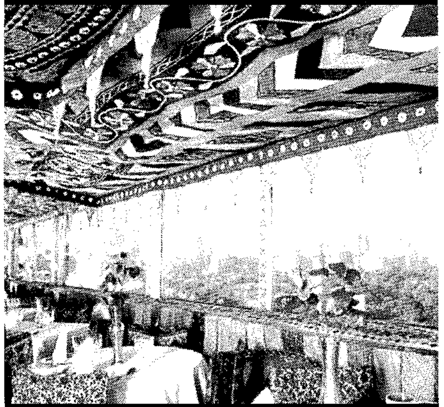

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Leonard *continued from page 112*

Harlan County War (SUNDAY, JUNE 4; 8 TO 9:45 P.M.; Showtime) is that oddest of enterprises, a pretty good docudrama prompted by a superb documentary. Having seen Barbara Kopple's *Harlan County, U.S.A.* (1976), an Oscar-winning account of a thirteen-month coal-miners' strike in Kentucky in 1973–74, executive producer Mimi Rogers, with Kopple's encouragement, determined to dramatize the same violent events. What a fictionalized movie loses in the raw persuasive power of cinéma vérité, it almost makes up for with the astonishing Holly Hunter as its heroine, Ruby Kincaid, who organized the miners' wives to hold a picket line when their men were enjoined or in jail or dead. Ted Levine is Holly's angry husband, Wayne Robson her black-lung father, and Stellan Skarsgård the gun-toting union organizer who turns out to need Holly more than she needs him. The mountains themselves perform, like Japanese scroll paintings.

TELEVISION

THE PUBLIC-TELEVISION DOCUMENTARY SERIES *P.O.V.* begins a new twelve-week season devoted to how "American ideals confront American realities" with the remarkable **Well-Founded Fear** (Monday, June 5; 9 to 11 P.M.; Channel 13), a long and agonizing look by filmmakers Michael Camerini and Shari Robertson inside the offices of the Immigration and Naturalization Service, where well-meaning clerks, often frazzled to a point beyond ambivalence all the way to cynicism and hostility, must decide on thousands of petitions for political asylum every year, which means judging whether they're being lied to by the dissident Chinese poet, the woman from El Salvador who claims to have been kidnapped, the well-to-do Albanian businessman, the Russian Jew and the pregnant Algerian and the famine-fleeing African, many of them poorly served by translators who omit crucial information. As the case officers interrogate them, the documentary interrogates us: Who do we want to be?

MINI-RANT: CONSULT YOUR FAVORITE INTERnet chat room and you'll find **West Wing** watchers who taped the season-ending shootout, have slo-mo'd it again and again, and will tell you which bodies under that scrum are actually bullet-riddled. This is fun but, regrettable as it was when *Law & Order* and *Homicide* did the same thing, it is disgraceful when the best dramatic show on television also indulges in this "Who Shot J.R.?" hokum. And if they've hurt C.J., they will pay. ■

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

you're looking for yours. (Female servers and a cool waiter named Mark are the exceptions.) Busboys quickly change tables but rarely clear them, forcing overburdened managers to jump into the breach with their open double-breasted jackets flapping precariously over the creamed spinach. A solitary word of advice: Scatter!

RESTAURANTS

5. It's a tradition as tired as Sparks's décor that steakhouses subliminally punish people who order anything but red meat. How refreshing would it be to end that tradition in a room as newly charged as Del Frisco's. When a kitchen is also capable of turning out a deliciously succulent veal porterhouse, a solid, spunky crab cake, osso buco in a becomingly sweet broth with a feisty splash of turtle soup, why must simple dishes like salads feel tossed off, or shrimp rémoulade be flat and rote? Onion rings are a sloppy delight, and skillet potatoes with onions could be a hit at the multiplex, but fried oysters are muddy as the earth in *Gladiator,* angel's-hair pasta won't even twirl on a fork, and the spinach is hardly—as its name claims—"supreme." Every fish is okay, no more, no less. But what's not okay—in fact, it's infuriating—is the unfulfilling, furiously hawked 30-ounce lobster tail that thrashed Cleveland. For $136 you get to struggle with a dead sea creature. For almost that much, you could swim with a porpoise.

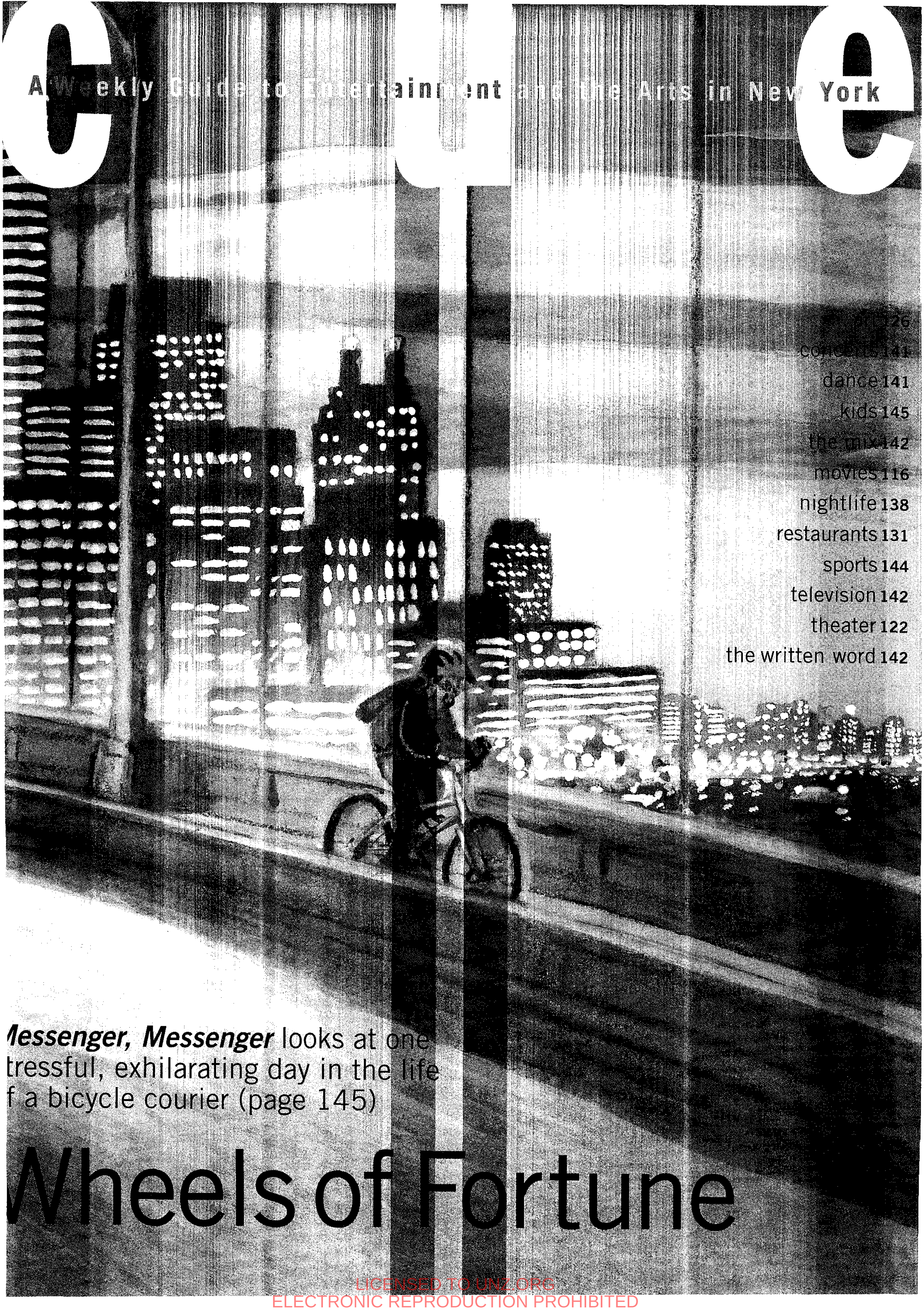
Others have opened stalwart cow palaces with little more than a meat locker crammed with aged prime cuts. But Del Frisco's owners have invested millions in a space as impressive as it is unexpected. So why stop there? Why not replace formulaic desserts like cheesecake with additional fresh choices like their praline parfait? How about creating appetizers that do more than mark time till the main attraction? Or concocting side dishes that deserve to accompany such wonderful beef, carried by waiters with focus and peripheral vision? Del Frisco's has both the design and the ability to revitalize a hearty but stagnant restaurant genre. Or it can merely drive some more well-marbled aged steaks into its heart. That would be a shame because, in the end, it's easy but rarely rewarding to be a clone. Even the boys in Chelsea will attest to that.

Del Frisco's, 1221 Sixth Avenue, at 49th Street; 212-575-5129. Lunch and dinner, Monday through Friday 11 A.M. to midnight, Saturday 5 P.M. to midnight. Appetizers, $9.95 to $17.95; entrées, $24.95 to $49.95. All major credit cards. ■

Hal Rubenstein's 1998–2000 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York



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Messenger, Messenger looks at one tressful, exhilarating day in the life f a bicycle courier (page 145)

Wheels of Fortune

movies

Modern Cannibals...Gay Film Fest...Smoking *Grass*

New Films

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *Cinema Village.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. The film's attempts to turn its characters into more than the sitcom cutouts they essentially are doesn't work. It's like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper-middle classes zombified by ennui. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* onstage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *CO Worldwide Cinemas.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. Director Mary Harron has done an admirable job paring down Ellis's numbing catalogue of conspicuous consumptions, and the film is less gory than the book. The movie comes across as a classy slasher flick. (Rainer; 4/24/00) (1 hr. 40 mins.; R) *The Screening Room; Loews State.*

Battlefield Earth—Based on an L. Ron Hubbard novel and starring Scientologist John Travolta, this sci-fi adventure takes place in the year 3000, by which time the earth will be colonized by mineral-consuming aliens. (1 hr. 57 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Better Living Through Circuitry—Jon Reiss's exhaustive feature-length documentary covers the last ten years of rave culture, and is chock-full of rowdy party footage and even more drawn-out interviews with hipsters like Superstar D.J. Keoki and Psychic TV's Genesis P-Orridge. (NR) *Cinema Village.*

The Big Kahuna—Kevin Spacey, Danny De Vito, and Peter Facinelli are industrial-lubricant salesmen holed up in a Wichita hospitality suite in this okay adaption of a play by Roger Rueff. The acting is sharp, but isn't it about time American playwrights gave this salesman-as-metaphor-for-just-about-everything shtick a rest? (Rainer; 5/8/00) (1 hr. 31 mins.; R) *UA Union Square; Clearview's 59th Street East; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

LEGALIZE
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Premiere
Smoke Screen

The Hacky Sack set will no doubt be sneaking bongs, bongos, and beanbags past Film Forum's house managers in order to achieve optimal enjoyment of 'Grass,' an in-depth and rather hilarious look at the U.S. government's long-standing war against pot. Woody Harrelson (who else!) narrates. Opens May 31.

Big Momma's House—The Nutty Professor meets . . . The Nutty Professor in this Martin Lawrence vehicle, which finds the would-be funnyman playing an FBI agent who has to dress up as a big, fat southern grandmother in order to nab some crooks. (1 hr. 47 mins.; PG-13) *Opens 6/2.*

Bossa Nova—The music and the scenery are as important as any of the situations involving Amy Irving and her Portuguese-speaking supporting cast in a comedy about mostly middle-aged singles looking for sex and love. In Portuguese, with subtitles, and English. (1 hr. 35 mins.; R) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.*

Center Stage—*The Madness of King George* director Nicholas Hytner turns out this story about the aspirations of young ballet students vying for a place in a prestigious dance company, starring Amanda Schull as a determined ballerina. (1 hr. 53 mins.; PG-13) *CC Village East; Loews 19th St. East; Clearview's Park and 86th St.; UA Gemini; Sony Lincoln Square; Clearview's Cobble Hill; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's sweet coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CO Worldwide Cinemas.*

Cirque du Soleil Journey of Man—The breathtaking acrobatics of this world-famous troupe come to town in the form of an enormous 3-D movie, which interprets the entire history of humanity using gymnasts and trapezes. (45 mins.; G) *Kaufman Astoria Cinema, Sony IMAX Theaters.*

★**Croupier**—Mike Hodges, the much underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

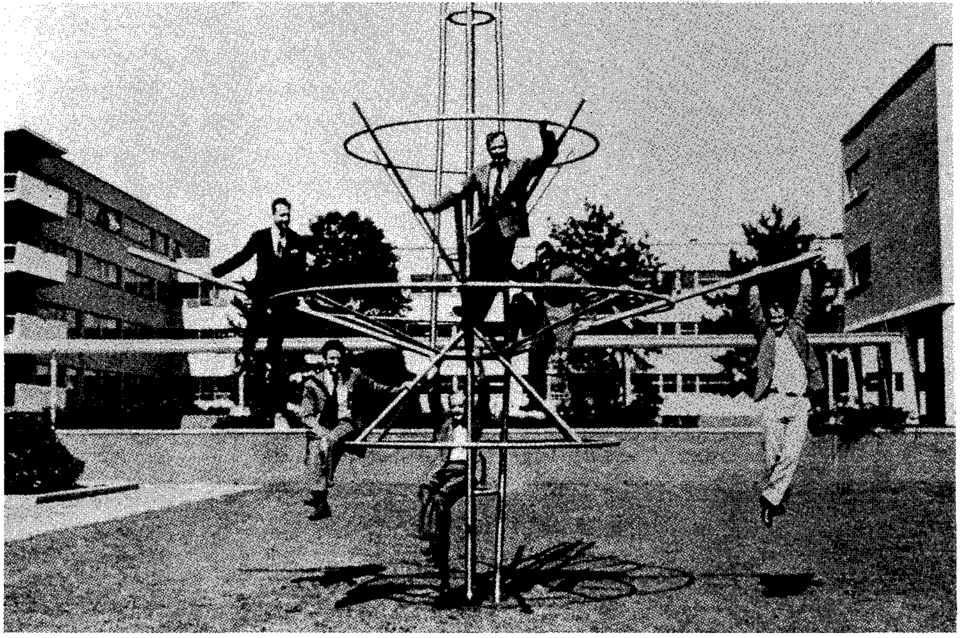
Dinosaur—This latest Disney animated feature uses digital techniques against mostly live-action backdrops, and the cost of the whole shebang is said to top $140 million. The visual expressiveness of the dinos is expert, but the script is the usual homiletic Disney dishwater. Thankfully, it's not a musical. May be too scary for little kids. (5/29/00) (1 hr., 37 mins.; PG) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**The Discreet Charm of the Bourgeoisie**—Much has been written about this Luis Buñuel film as a surrealist jape, but just a look at one of its dream sequences reveals a master disturber at work. (Rainer, 5/22/00) (NR). *Quad Cinemas; Lincoln Plaza Cinemas.*

★**East Is East**—The great Indian actor Om Puri towers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father*, but the complexity of Puri's performance

Documentary 'Haus Call

Nineteen years ago, Tom Wolfe published the flouncily titled *From Bauhaus to Our House*, a vitriolic, foaming-at-the-mouth attack on the influence of Bauhaus "worker housing" on modern American architecture. It's intriguing, then, that he's one of several people interviewed in *Bauhaus in America*, a short film charting Bauhaus's extensive influence in design from the Great Depression to the present. At the Jewish Museum, June 4.



transforms it. (4/24/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; CC Crown Gotham; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.*

★**East-West**—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. Catherine Deneuve plays the French actress who helps save the day, and her cheekbones and lip gloss have never seemed so politically correct. In French and Russian with English subtitles. (2 hrs. 5 mins.; NR) *Paris Theatre; Kew Gardens Cinemas.*

8½ Women—For those who like their films sultry and opaque, Peter Greenaway's latest should do the trick—it's an homage to Fellini involving a father and son who, after watching *8½*, transform their estate into a bordello and immediately embark upon numerous sexual escapades. (2 hrs.; NR) *Cinema Village.*

Erin Brockovich—Julia Roberts plays a high-heeled, cleavage-enhanced, tough-talking, sparsely educated, twice-divorced mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. For a while, it promises to be something more than conventional; it has a nice, uncondescending feel for the little moments that make up little lives. Albert Finney plays the lawyer who is also Erin's foil, and his underplaying is a boon amid all the posturing and righteousness on display. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *Loews 72nd St. East; Kew Gardens Cinemas.*

The Filth and the Fury—Julien Temple creates yet another documentary about the Sex Pistols, this time without letting Malcolm McLaren take all the credit. New concert footage and an interview with Sid and Nancy, may they rest in peace. (1 hr. 45 mins.; R) *Film Forum.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *Loews 42nd Street E Walk; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema.*

The Flintstones in Viva Rock Vegas—Prequels being all the rage, the Flintstones take us back to Fred and Barney's youth, when they were courting their future wives. Mark Addy and Stephen Baldwin star as Fred and Barney, respectively. Features Alan Cumming in dual roles. (1 hr. 31 mins.; PG) *CC Village East; Clearview's 59th Street East; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Astoria; UA Movies at Staten Island.*

Frequency—Jim Caviezal plays a Queens cop who, courtesy of a rip in the space-time continuum and an old ham radio, communicates with his firefighter father (Dennis Quaid), who perished in a blaze in 1969. The radio isn't the only thing that's ham in this misguided hunk of heartfelt mumbo-jumbo. (Rainer; 5/8/00) (2 hrs. 1 min.; R) *Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Sutton; Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center.*

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. As the Roman general who becomes a slave and then a gladiator and a folk hero, he radiates a force-field thicker than any armor. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) *Art Greenwich Twin; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews Astor Plaza; Loews Coronet; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**Hamlet**—Michael Amereyda's overconceptualized nouveau version of Shakespeares high-body-count classic is set in a present-day fortresslike New York and features the youngest and most grad-student-ish Hamlet in memory, affectingly played by Ethan Hawke. Streamlined and clotted with references to our consumerist media culture, Denmark here is Denmark Corp. The film is notable mostly for its occasional daring and for some of the performers, including Diane Venora (Gertrude), Sam Shepard (the Ghost), Liev Schreiber (Laertes), and, yes, Bill Murray (Polonius). (1 hr. 52 mins.; R) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.*

Held Up—Expect plenty of outdated *Deliverance*-style gags in this fish out of water story starring Jamie Foxx as a Chicago businessman held hostage in a Southwest convenience store. (1 hr. 31 mins.; PG-13) *Bay Plaza; Whitestone; Linden Boulevard Multiplex.*

★**High Fidelity**—John Cusack is the owner of a retro record store in Chicago whose girlfriend (Iben Hjejle) has just walked out on him in this raffish, highly entertaining comedy directed by Stephen Frears. It's one of the few comedies around that really get into the way men try to make sense of themselves. (1 hr. 47 mins.; R) *CC Village East; Loews 19th St. East; CC Crown Gotham; CC Eastside Playhouse; Clearview's Metro Cinema.*

I Dreamed of Africa—The African continent, with its sun-baked earth tones, goes well with Kim Basinger's lily-of-the-valley loveliness in this spacious, lackadaisical swatch of inspirationalism about real-life Kuki Gallman, who, with her husband and young son, left a life of privilege in Venice for the poetic hardships of Kenya. Tragedy ensues. (Rainer; 5/15/00) (1 hr. 52 mins.; PG-13) *UA Gemini.*

Keeping the Faith—Edward Norton is a hotshot priest and Ben Stiller is a hotshot rabbi in this wan romantic comedy that wants us to think Noël Coward but too often has us thinking Aaron Spelling. Jenna Elfman plays their childhood friend and mutual love interest. (4/24/00) (2 hrs. 9 mins.; PG-13) *CC Village East; Loews Kips Bay Theatre; Clearview's Metro Cinema.*

Kikujiro—A 9-year-old boy goes in search of the mother he's never met, and in turn forms an unexpected friendship with a street thug ("Beat" Takeshi Kitano, who also directs). (1 hr. 56 mins.; PG-13) *Quad Cinema; Lincoln Plaza Cinemas.*

Love and Basketball—First-time writer-director Gina Prince-Bythewood's movie is about a girl ball player (Sanaa Lathan) and her on-again-off-again romance with the star player (Omar Epps), with whom she grew up. Most of it is mawkishly heartfelt but Lathan gives a performance that seems lit from within. (Rainer; 5/1/00) (2 hrs. 6 mins.; PG-13) *Loews 42nd Street E Walk; Bay Plaza; Linden Boulevard Multiplex.*

The Love Machine—This low-budget mockumentary about an adult Website at NYU and the amateur reporter bent on exposing its users' secret takes *Sex, Lies and Videotape* into *Blair Witch* territory ("Is it real? Is it fiction?") while updating the Eighties exposé for the electronic age. (1 hr. 23 mins.; NR). *Two Boots Pioneer.*

Luminous Motion—In this bizarre black comedy, a 10-year-old boy (Eric Lloyd) and his booze-drenched, wallet-swiping mother (Deborah Kara Unger) have the time of their lives motel-hopping through life in a beat-up Chevy—until Mom catches the eye of a Coors-swilling carpenter. (1 hr. 34 mins.; NR) *CC Angelika Film Center.*

Mission: Impossible 2—See Rainer, page 102. (6/5/00) (2 hrs., 6 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex;*

Photograph courtesy of The Jewish Museum.

Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

Passion of Mind—See Rainer, page 102. (6/5/00) *UA Union Square; CC Murray Hill Cinemas; UA Gemini.*

The Road to El Dorado—DreamWorks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatan is an adjunct of Trump Tower. Actors voicing the animated characters include Kenneth Branagh, Kevin Kline, and, unmistakably, Rosie Perez. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *CO Worldwide Cinemas; Centre Sunnyside.*

Road Trip—A raunchy comedy that aims, apparently, to outdo *American Pie* finds four friends traveling 1,800 miles in search of a smutty videotape accidentally mailed to one of their girlfriends. Costars Beckin Meyer, Tom Green, and Andy Dick. (1 hr., 45 mins. ; R) *Loews Village; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in her film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Loews State.*

Rules of Engagement—In yet another movie about military discipline, a colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstrators. (2 hrs. 3 mins.; R) *Loews State.*

Screwed—Norm Macdonald is a bitter chauffeur who, with his best friend (Dave Chappelle), plans to kidnap his boss's dog. But when the pet escapes and returns to her, she thinks her driver's the one who's been kidnapped. (1 hr. 30 mins.; PG-13) *Kaufman Astoria Cinema.*

Shadow Boxers—This documentary on women boxers focuses on Lucia Rijker, a Dutch-Indonesian athlete who defies most stereotypes about the sport. (1 hr. 12 mins.; NR) *Cinema Village.*

Shanghai Noon—Director Tom Dey attempts to make a wacky Western by casting Jackie Chan as a klutzy Imperial Guard to the Emperor of China who's trying to rescue a kidnapped princess, with the help of a petty thief/big dreamer (Owen Wilson). (1 hr. 50 mins.; PG-13) *Art Greenwich Twin; CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; Loews 42nd Street E Walk; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.*

The Skulls—*Dawson's Creek* star Joshua Jackson plays a New Haven townie who gets accepted to Yale—which is good—and then joins a secret, elitist fraternity, which is bad. (PG-13) *CO Worldwide Cinemas.*

Small Time Crooks—Woody Allen's new movie isn't just minor, it's minuscule. It hearkens back not to the early classics like *Bananas* and *Sleeper,* but even further back to the Milquetoast humor of *Take the Money and Run.* Allen and Tracey Ullman are a working-class Manhattan couple on the shady side of the law who strike it rich. Allen plays up the comedy of nouveau riche bad taste but his comic affinities are elsewhere; most of what we see here is labored. Best reason to go: Elaine May's marvelous turn as a holy fool dimwit. (Rainer; 5/29/00) (PG-13) *CC Village East; UA Union Square; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; UA East; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Marboro; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

Documentary

A Matter of Taste

Tobias Schneebaum (pictured) is tired of describing what human flesh tastes like. "It's always the first thing people want to know," the 78-year-old anthropologist complains. Usually, he claims forgetfulness: "This all happened 45 years ago." Exactly what "this" entails is the subject of the new documentary *Keep the River on Your Right: A Modern Cannibal Tale.* In 1955, Schneebaum left his native New York on a Fulbright scholarship and sailed off to Peru. Months later, he reappeared in Manhattan with tales of falling in with the Amarakires, a tribe hitherto untouched by Western civilization. (He wrote about the experience in a 1969 book.) "My relationship with the group was so exciting," he says. "I decided to stay and didn't care if everyone thought I was dead." He even began a love affair with a man from another tribe named Aipit: "He was wonderful, everything was wonderful . . . until the murder and cannibalism started." In the film, Schneebaum describes the Amarakires butchering an enemy tribe and devouring them. He participated in the latter, he claims, but not the former. "After that, I left in order to retain my sanity." In the second half, filmmakers David and Laurie Gwen Shapiro lead Schneebaum back through the Peruvian jungle to catch up with the Amarakires. They find them converted to Catholicism and clad in tatty clothing instead of war paint. "It was hurtful to see how they've changed," says Schneebaum. "Even with their penchant for cannibalism, I preferred the way they were before." For the record, he grudgingly admits in the film that humans taste like pork—*not* chicken. *Keep the River on Your Right* screens June 3 as part of the Third Annual New York International Documentary Festival, which kicks off May 31 at BAM Rose Cinemas. DEREK DE KOFF

★**The Sorrow and the Pity**—Marchel Ophul's four-and-a-half hour masterpiece of collaboration and resistance in occupied France remains the preeminent documentary about historical tragedy and one of the most exhilaratingly demanding experiences the movies have ever offered. In French, with subtitles, and newly printed in 33-mm. (Rainer; 5/22/00) (4 hrs. 20 min.; NR).

Time Code—Mike Figgis's movie utilizes state-of-the-art digital video camera technology to tell four separate, related stories, all shot in one take and projected onto a screen split into four panels. The result is less aesthetic breakthrough than stunt. Despite the cast, which includes Stellan Skarsgård, Saffron Burrows, and Salma Hayek, the black comedy plots wouldn't be especially worth watching on one screen, let alone four. (Rainer; 5/8/00) (1 hr. 33 mins.; R) *CC Angelika Film Center.*

28 Days—Sandra Bullock is a pill-popping alcoholic who, after ruining her sister's wedding while sloshed, is sentenced to a touchy-feely rehab center. (1 hr. 43 mins.; R) *CO Worldwide Cinemas.*

★**U-571**—Jonathan Mostow's WWII sub thriller is engagingly old-fashioned. Matthew McConaughey is the lieutenant who commandeers the takeover of a German U-boat in order to seize a coding machine called the Enigma. Harvey Keitel and Bill Paxton also turn up in uniform. (Rainer; 5/1/00) (2 hrs. ; PG-13) *UA Union Square; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Clearview's Park and 86th St.; UA Movies at Sheepshead Bay.*

Up at the Villa—Enervated adaptation of the Somerset Maugham novella about murder and romance set in Fascist Tuscany and starring Sean Penn and Kristin Scott Thomas as unlikely conspirators. (Rainer; 5/15/00) (1 hr. 55 mins.; PG-13) *CC Village East; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinemas; UA Crossbay.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful,

Photograph courtesy of Next Wave Films.

mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *Loews Village; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews State; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Sony Lincoln Square; BAM Rose Cinemas; Kaufman Astoria Cinema.*

The Well—A serious rift occurs between two girlfriends (played by Pamela Rabe and Miranda Otto) after one of them accidentally murders a man and throws his body into a disused well. Grisly goings-on run amok once the body vanishes of its own accord . . . (1 hr. 40 mins.; NR) *The Screening Room.*

Young Dr. Freud—Alex Corti's fictional account of a pre–*Interpretation of Dreams* Sigmund Freud (Karlheinz Hackl), in which an off-screen interviewer gives the doctor a taste of his own psychoanalysis, questioning him about his childhood, his theories on the subconscious, and his taste for cocaine. (1 hr. 39 mins.; NR) *Film Forum.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Gladiator; Shanghai Noon.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *East Is East; Ghost Dog: The Way of the Samurai; Hamlet; Luminous Motion; Time Code.*

CC Village East—189 Second Ave. (212-529-6799) *Center Stage; High Fidelity; Keeping the Faith; Small Time Crooks; The Flintstones in Viva Rock Vegas; Up at the Villa.*

Cinema Village—22 E. 12th St. (212-924-3363) *8½ Women; All About My Mother; American Movie; Better Living Through Circuitry; Shadow Boxers.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *Dinosaur; Frequency.*

Film Forum—209 W. Houston St. (212-727-8110) *Grass; The Filth and the Fury; Young Dr. Freud.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) *Battlefield Earth; Mission: Impossible 2; Road Trip; The Virgin Suicides.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Bossa Nova; Croupier; Kikujiro; The Discreet Charm of the Bourgeoisie.*

The Screening Room—54 Varick St. (212-334-2100) *American Psycho; The Well.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Dinosaur; Frequency; Gladiator; Passion of Mind; Small Time Crooks; The Big Kahuna; U-571.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Passion of Mind; Road Trip; Shanghai Noon.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Dinosaur; Gladiator; Road Trip; Shanghai Noon.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Frequency; The Virgin Suicides.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Battlefield Earth; Center Stage; High Fidelity; Mission: Impossible 2; Small Time Crooks.*

Loews Kips Bay Theatre—570 Second Ave. (505–6397#558) *Battlefield Earth; Dinosaur; Frequency; Gladiator; Keeping the Faith; Mission: Impossible 2; Small Time Crooks; The Virgin Suicides; U-571.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Dinosaur; Hamlet.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *East Is East; High Fidelity.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *High Fidelity.*

CC Sutton—205 E. 57th St. (212-759-1411) *Frequency; Shanghai Noon.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Big Kahuna; The Flintstones in Viva Rock Vegas.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Gladiator.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *28 Days; American Beauty; Boiler Room; The Cider House Rules; Return to Me; The Skulls; Snow Day; The Road to El Dorado.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Final Destination; Love and Basketball; Mission: Impossible 2; Shanghai Noon; Small Time Crooks.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Gladiator.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Gladiator.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Psycho; Romeo Must Die; Rules of Engagement; The Virgin Suicides.*

Paris Theatre—4 W. 58th St. (212-688-3800) *East-West.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Dinosaur; Frequency; Keeping the Faith; Shanghai Noon.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Small Time Crooks.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Bossa Nova; Croupier; Road Trip; The Virgin Suicides; U-571; Up at the Villa.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Center Stage; U-571.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Erin Brockovich.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Mission: Impossible 2.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Battlefield Earth; Gladiator; Mission: Impossible 2; Road Trip.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Small Time Crooks.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Center Stage; I Dreamed of Africa; Passion of Mind.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *The Virgin Suicides.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *High Fidelity; Keeping the Faith; Mission: Impossible 2.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Dinosaur; Gladiator.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Bossa Nova; Croupier; East is East; Hamlet; Kikujiro; The Discreet Charm of the Bourgeoisie; Up at the Villa.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Mission: Impossible 2.*

New Coliseum—701 W. 181st St. (212-740-1545) *Dinosaur; Gladiator; Road Trip; Shanghai Noon.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Dinosaur; Gladiator; Mission: Impossible 2.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Battlefield Earth; Center Stage; Di-*

Festivals

Outward Bound

This year, the presenters of the Twelfth Annual New York Lesbian & Gay Film Festival have spared us documentaries about transvestite heroin addicts in favor of jazzier fare like the soft-core "friendship" flick 'Gypsy Boys,' the nostalgic first-kiss melodrama 'Birthday Time' (starring Cory W. Grant and Mark Pacitti, pictured), and the campy-sounding 'Attack of the Giant Moussaka,' the tale of a Greek national dish terrorizing a drag queen and her bohunk lover. (Not that old chestnut again!) Cuts above the rest include 'Advice From a Caterpillar' (adapted by Douglas Carter Beane from his play) and Jamie Babbit's 'But I'm a Cheerleader!', a shrewd satire about "curing" homosexuality. Begins June 1 at the New School. For tickets, call A Different Light Bookstore at 646-638-2327.

Photograph by Shalhavet Moshe.

nosaur; Frequency; Gladiator; Road Trip; Small Time Crooks; The Virgin Suicides.

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Battlefield Earth; Dinosaur; Frequency; Gladiator; Held Up; Love and Basketball; Mission: Impossible 2; Road Trip; Shanghai Noon.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Battlefield Earth; Dinosaur; Final Destination; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon; The Flintstones in Viva Rock Vegas.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Battlefield Earth; Dinosaur; Final Destination; Gladiator; Held Up; Mission: Impossible 2; Road Trip; Shanghai Noon; The Flintstones in Viva Rock Vegas.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Bossa Nova; East Is East; The Virgin Suicides.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Boys Don't Cry; The Cup; Rules of Engagement; The Road to El Dorado.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Dinosaur; Mission: Impossible 2; Shanghai Noon.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Center Stage; Dinosaur; Road Trip; Small Time Crooks; The Big Kahuna.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Gladiator; Mission: Impossible 2; Shanghai Noon.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Battlefield Earth; Dinosaur; Final Destination; Gladiator; Held Up; Love and Basketball; Mission: Impossible 2; Road Trip; Shanghai Noon; The Flintstones in Viva Rock Vegas.*

Pavilion—188 Prospect Park West (718-369-0838) *Battlefield Earth; Dinosaur; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon; Small Time Crooks.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Dinosaur; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Dinosaur; Gladiator; Mission: Impossible 2; Small Time Crooks.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon; U-571.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Battlefield Earth; Dinosaur; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon; The Road to El Dorado.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Dinosaur; Mission: Impossible 2; Shanghai Noon.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Battlefield Earth; Dinosaur; Final Destination; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon; The Flintstones in Viva Rock Vegas.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Gladiator; Mission: Impossible 2; Shanghai Noon.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Cirque du Soleil Journey of Man; Dinosaur; Final Destination; Frequency; Mission: Impossible 2; Screwed; Small Time Crooks; The Big Kahuna; The Flintstones in Viva Rock Vegas; The Virgin Suicides.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Bossa Nova; Croupier; East Is East; East-West; Erin Brockovich; The Big Kahuna; Up at the Villa.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Battlefield Earth; Dinosaur; Gladiator; Mission: Impossible 2; My Dog Skip; Road Trip; Shanghai Noon; The Flintstones in Viva Rock Vegas.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Kadosh; Rules of Engagement; Snow Day; Up at the Villa.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Dinosaur; Mission: Impossible 2.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside(777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Battlefield Earth; Center Stage; Gladiator; Road Trip; The Flintstones in Viva Rock Vegas.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Center Stage; Small Time Crooks.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Gladiator; Shanghai Noon; Up at the Villa.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Battlefield Earth; Center Stage; Dinosaur; Mission: Impossible 2; Road Trip.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Battlefield Earth; Gladiator; Road Trip; The Flintstones in Viva Rock Vegas; Time Code; Where the Heart Is.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Center Stage; Mission: Impossible 2; Road Trip.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Battlefield Earth; Dinosaur; Frequency; Gladiator; Mission: Impossible 2; Road Trip; Small Time Crooks.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Battlefield Earth; Center Stage; Dinosaur; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon; Small Time Crooks; The Flintstones in Viva Rock Vegas.*

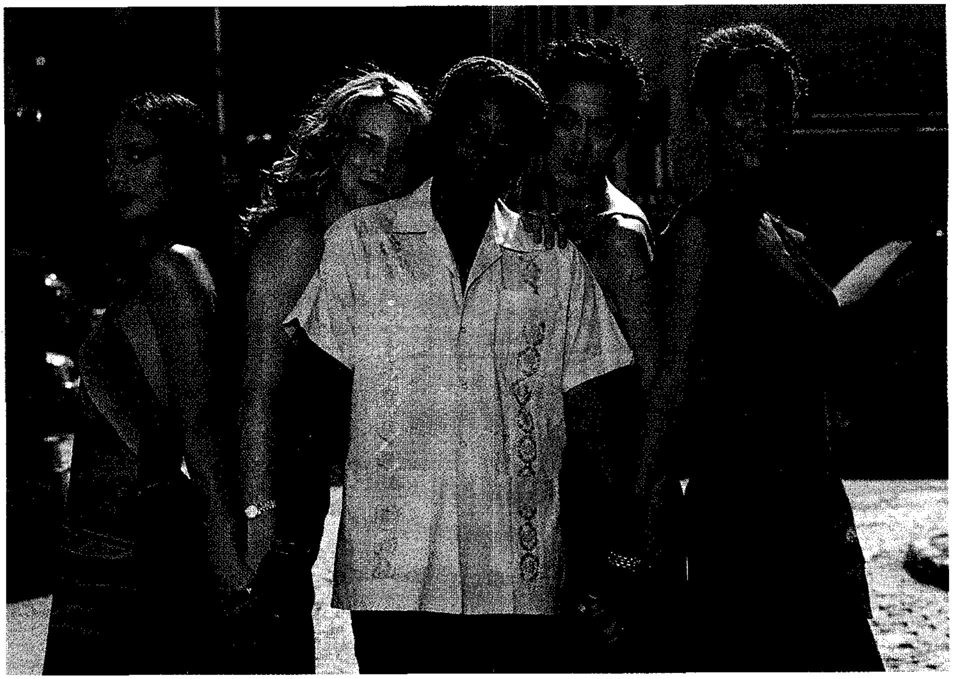
UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Dinosaur; Gladiator; Mission: Impossible 2; Road Trip; Shanghai Noon.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; Mission: Impossible 2; Shanghai Noon; Small Time Crooks; The Flintstones in Viva Rock Vegas.*

Previews

Low-Budget Lover

Either Mercury is in retrograde for the next seven days or it's actually mid-August, because Hollywood isn't unleashing a single blockbuster this week (unless you count the Martin Lawrence vehicle 'Big Momma's House,' which, trust us, you don't). This means your new-release options are limited to art-house flicks like 'Loving Jezebel,' a shoestring affair dealing with . . . affairs. The tale revolves around a ladies' man (Hill Harper, pictured) who falls in love with his best friend's wife. Opens June 2.



Photograph by Greg Grove.

Museums, Societies, Etc.

American Museum of the Moving Image—Opening 6/3: "*The Sopranos*: The First Two Seasons." 6/3: *The Sopranos,* Episodes 1–4. 6/4: *The Sopranos,* Episodes 5–8. 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—Opening 6/1: Sam Peckinpah Retrospective. 6/1: *Ride the High Country* (1962); *The Wild Bunch* (1969). 6/2: *Pat Garrett and Billy The Kid* (1973); *The Ballad of Cable Hogue* (1970). 6/3: *Ride the High Country; The Wild Bunch.* 6/4: *The Ballad of Cable Hogue; Ride the High Country.* 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—Opening 6/1: DanceAfrica. 6/1: *Krikou and the Sorceress* (1998); *Adwa* (1999). 6/2: *Krikou and the Sorceress; Adwa.* 6/3: *Krikou and the Sorceress; Adwa.* 6/4: *Krikou and the Sorceress; Adwa.* 6/5: *Krikou and the Sorceress; Adwa.* 30 Lafayette Avenue, Brooklyn (718-623-2770).

The Directors Guild of America Theater—DocFest: The Third Annual New York International Documentary Festival. 6/2: *Scottsboro: An American Tragedy; Benjamin Smoke.* 6/3: *Family Secret; CBS Sunday Morning; One Man, Six Wives, and Twenty-Nine Children; Shine, An Exemplary Israeli Citizen; Dice World; Keep the River on Your Right: A Modern Cannibal Tale.* 6/4: *The Prince Is Back; First Person Plural; Stranger With a Camera; W.I.S.O.R.; Well-Founded Fear.* 6/5: *Russia's Wonder Children; Always a Bridesmaid; Cinéma Vérité: Defining the Moment.* 110 W. 57th St. (212-668-1575). $10 for regular screenings followed by champagne receptions.

Film Forum—"Sapph-O-Rama" 5/30: *Go Fish* (1994); *The Watermelon Woman* (1997). 5/31: *Show Me Love* (1998). 6/1: *Desert Hearts* (1985); *Fire.* 6/2: *The Vampire Lovers* (1970); *Daughters of Darkness* (1971). 6/3: *Caged* (1950); *Walk on the Wild Side* (1962). 6/4: *The Bitter Heart of Petra Von Kant* (1972); *Seduction: The Cruel Woman* (1985). 209 W. Houston St. (212-727-8110); $9.

The New School—Opening 6/1: The Twelfth Annual New York Lesbian and Gay Film Festival. 6/1: *But I Married a Cheerleader* (1999). 6/2: *Urbania* (1999); *Benjamin Smoke* (2000); *The O Boys: Parties, Porn, and Politics* (1999); *Could Be Worse!* (2000); *Gypsy Boys* (1999). 6/3: *Chutney Popcorn* (1999); *Soft Hearts* (1998); *Aimée and Jaguar* (1998); *Just One Time* (1999); *Chrissy* (1999); *Hope Is the Thing With Feathers: A Film About Love and Beauty in the Face of Death* (1999); *First Love and Other Pains* (1999). 6/4: *The Eyes of Tammy Faye* (1999); *Straightman* (1999); *I Will Survive* (1999); *Rollercoaster* (1999). 6/5: *2 Seconds* (1998); *In Efren's Paradise* (1999); *Opera Fanatic* (1999); *The Wolves of Kromer* (1999).

Ocularis—6/4: *La Notte* (1961). 6/5: *Lulu in Berlin.* At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713). $5.

The Screening Room—"MGM Musicals." 5/30: *Seven Brides for Seven Brothers* (1954); *Anchors Aweigh* (1945). 6/2–6/3: *Les Girls* (1957); *An American in Paris* (1951). 6/4–6/5: *Eastern Parade* (1948); *The Band Wagon* (1953). *Midnight Blaxploitation Series.* 6/2–6/3: *Across 110th Street.* 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—5/30–5/31: *The Love Machine* (2000). 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

YWCA Cine-Club—Through 7/30: "The Surreal World of Luis Buñuel." 6/3–6/4: *Wuthering Heights* (1953). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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theater

Circus Amok...Straight-Jacket...Hotel Suite

Previews
Checking In

If you're one of those nosy freaks who puts an ear to the hotel wall and eavesdrops on neighbors, you can get your voyeuristic fix at a nice distance thanks to 'Neil Simon's Hotel Suite,' which assembles three of Simon's one-acts, all set in hotel rooms and featuring (pictured) Leigh Lawson and Helen Carey. In previews for a June 15 opening. (See "Off Broadway.")

Broadway

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—So many ways to skin a cat—but none of them seem to work! $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Extended through 9/10. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/2. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$60. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

The Green Bird—The enchanting surprise of the month, if not the season, this 1765 fairy-tale comedy by Carlo Gozzi is sheer delight. It includes a talking giant sculptured head, a statue that comes to life, a sorceress's garden, and singing apples. It is really for adults, although children will get enough of it to enjoy it, too. Though more modest in scale than director Julie Taymor's other triumph, the song of the Bird is sweeter, smarter, and subtler than the roar of the Lion. (Simon: 4/25/00.) $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00.) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Photograph by Joan Marcus.

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

A Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body. There is a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures. (Simon: 4/3/00.) $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

The Real Thing—The clever Tom Stoppard tells a fairly simple story as trickily, as cleverly as possible. He has lots of fun with his assorted adulteries, and his dialogue suitably sparkles. The current revival is less pleasurable than the 1984 American premiere, which had the proper sets and was better directed. Still, Stoppard is one of our few brainy and literate dramatists and once again warms up Broadway's intellectual climate by several balmy degrees. (Simon: 4/24/00.) $35–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème.* $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

The Ride Down Mt. Morgan—Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a bigamist businessman who must confront his two wives after a terrible accident, in Arthur Miller's drama. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Riverdance—This revamped version returns to New York. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who sits on a Miami Beach park bench and reflects on her life. $30–$60. Mon.–Sat. at 8, Sat. at 2. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon continues, with requisite suspenders and flared skirts. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Taller Than a Dwarf—Parker Posey and Matthew Broderick star in a new comedy by Elaine May. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

True West—Sam Shepard's dysfunctional brothers are brought back to life by two old friends: Philip Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia.* $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/18. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Waiting in the Wings—Noël Coward's fiftieth play (1960) still remains a minor gem in that bitter-

Onstage
Summer Stages

Some fans love the springtime Broadway mania; others thrive on the award frenzy. Then there are those like Jennifer Miller, a woman with a beard who craves sweaty circus-inspired theater in the park. Every summer, her group Circus Amok performs for free all across New York, from Coney Island to Van Cortlandt Park. In their tenth anniversary season, she says, "I'll be dressing out. I direct, produce, play a condor, a juggler, a ringmaster, and I do acrobatics!" Of course, the recently ridiculous pace of New York politics has required Miller to constantly update her group's unique blend of agitprop, silliness, and circus acts. "We were able to fit in a prostate-exam scene," says Miller, whose company enacts the Senate race with clowns, "but not the dropping-out-of-the-race and Lazio-running-for-office part. We've got work to do." For summer theater festivals that don't put Hillary in clown shoes, see below.

LOGAN HILL

CIRCUS AMOK

THE FESTIVAL	THE LINEUP
BERKSHIRE THEATER FESTIVAL June 21 to Sept. 2. Berkshire Playhouse, Stockbridge, Mass. (413-298-5536).	The Berkshire Playhouse has been a summer home for Anne Bancroft, Dustin Hoffman, and Al Pacino. In one of four productions this year, Richard Chamberlain stars in Gary Socol's new play, *The Shadow of Greatness.*
WILLIAMSTOWN THEATRE FESTIVAL June 14 to Aug. 27. Adams Memorial Theatre, Williamstown, Mass. (413-597-3399).	Last year, Scott Ellis premiered the Off Broadway hit *The Waverly Gallery* here. This year, he directs Frank Pugliese's new play, *The Talk*; Steppenwolf Theatre opens Austin Pendleton's new play, *Orson's Shadow*; and Joe Mantello, Nicholas Martin, and Christoper Ashley direct revivals.
WESTPORT COUNTRY PLAYHOUSE June 12 to Sept. 9. Westport, Conn. (203-227-4177).	For the Playhouse's seventieth summer season, Joanne Woodward directs Somerset Maugham's *The Constant Wife*; James Naughton directs Katherine Burger's *Morphic Resonance*; Bronson Pinchot sings in *Nicolette and Aucassin*; and a run of A.R. Gurney's *Ancestral Voices* features Frank Converse, Paul Newman, and Jason Robards.
BARRINGTON STAGE CO. June 21 to Aug. 27. Great Barrington, Mass. (413-528-8888).	More fun in the Berkshires, with Suzanne Bradbeer's new play, *Full Bloom,* and revivals of Sondheim's *Company,* Bogosian's *subUrbia,* and Durang's *Actor's Nightmare.*
THE RIDICU-FEST June 22 to July 23. Nada Classic, 167 Ludlow St.; Nada ShowWorld, 675 Eighth Ave. (212-420-1466).	Sick of tasteful New England drama? Nada's festival of "high camp" features a fusion of *The Stepford Wives* and *A Doll's House* alongside camp classics by the Charleses Busch and Ludlam.
INTERNATIONAL FESTIVAL OF ARTS & IDEAS June 16 to July 1. Various locations in New Haven, Stamford, and New London, Conn. (888-ART-IDEA).	A surprisingly full slate of dance, music, art, and opera, including performances by the Saigon Water Puppet Theatre and the Royal Shakespeare Company (*Macbeth*); Long Wharf Theatre presents readings and performances by Leslie Ayvazian, Dael Orlandersmith, and Richard Wilbur.
SHAKESPEARE IN THE PARK June 21 to Sept. 3. Central Park (212-539-8750).	The definitive summer festival—that is, until Fringe. Brian Kulick directs *The Winter's Tale,* starring Randy Danson, Keith David, Aunjanue Ellis, and Bronson Pinchot; Barry Edelstein directs *Julius Caesar.*
LINCOLN CENTER FESTIVAL July 11 to July 30. Lincoln Center (212-875-5928).	This year, the festival highlights Russian theater and debuts Rebecca Gilman's new play, *Spinning Into Butter,* directed by Daniel Sullivan (*A Moon for the Misbegotten, Proof*).

Photograph by Andrew Lichtenstein.

sweet mode at which Coward excelled. A piece about former star stage actresses living out their declining years in a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

The Wild Party—Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash in a new musical, the second this season with the same title and source. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2. Through 6/4. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Off Broadway

Previews and Openings

Anonymous—A novelist who works in advertising is set up with a batty nutritionist and a mafioso in Glen Merzer's new comedy. Directed by Pamela Berlin (*Steel Magnolias, Crossing Delancey*). $40. Tues.–Sat. at 8, Sat. at 2 and Sun. at 3. In previews for a 5/31 opening. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

The Bubbly Black Girl Sheds Her Chameleon Skin—A new musical, with book, music, and lyrics by Kirsten Childs. $47.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. In previews for a 6/20 opening. Through 7/9. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Current Events—A California senator navigates personal politics at home in David Marshall Grant's new play, directed by David Petrarca (*Fuddy Meers*). $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 6/13 opening. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

The Harmfulness of Tobacco/A Phoenix Too Frequent—The National Asian-American Theatre Company presents one-acts by Chekhov and Christopher Fry. $15. Wed.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/31 opening. Through 6/17. *Mint Theater, 311 W. 43rd St. (718-623-1672).*

Neil Simon's Hotel Suite—A collection of Neil Simon one-acts. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 6/15 opening. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Night of the Assassins—Three siblings locked in a basement reenact the murder of their parents. $20. Wed.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/31 for a 6/7 opening. Through 6/25. *Intar 53 Theatre, 508 W. 53rd St. (212-279-4200).*

Straight-Jacket—A new play, written and directed by *Spin City* producer Richard Day. $47.50. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Previews begin 5/30 for a 6/8 opening. *Playhouse 91, 316 E. 91st St. (212-307-4100).*

Now Playing

Abie's Island Rose—The Jewish Rep presents a new musical comedy about a young Jewish medical student and a Caribbean nurse. $35–$45. Tues.–Thurs. and Sat. at 8, Sun. at 2 and 7. *Playhouse 91, 316 E. 91st St. (212-831-2000).*

Blind Alley—Three one-acts about young women by Nancy Neverez. $20. Wed.–Sat. at 8, Sat. at 2, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Bomb-itty of Errors—A hilarious, funky-fresh "add-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

Bruce Vilanch: Almost Famous—A one-man show about the mad, mad, mad world of Tinseltown. $35–$40. Mon.–Sat. at 8:30. Through 6/11. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Closet Land—Radha Bharadwaj's new play about a successful children's-book writer. $30. Tues.–Sat. at 8, Sun. at 6. Through 6/18. *New York Performance Works, 128 Chambers St. (212-969-0166.)*

Common Things About 16 Dicks From Philadelphia—Empire Theatre presents short plays by David Ives, Jules Feiler, Alexander Dawson, and Richard Harlan Smith. $15.99. Mon.–Sat. at 8. Through 6/10. *Currican Theater, 154 W. 29th St. (212-349-6619).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director is asked to help a young playwright. $37.50–$40. Mon.–Sat. at 8, Sat. at 3. Through 6/3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman reveals all the aorta-bursting heartache that festers behind her dazzling persona. $30. Thurs., Fri., and Sat. at 8, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Enter the Guardsman—*See Simon, p. 87.* $39.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

The Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

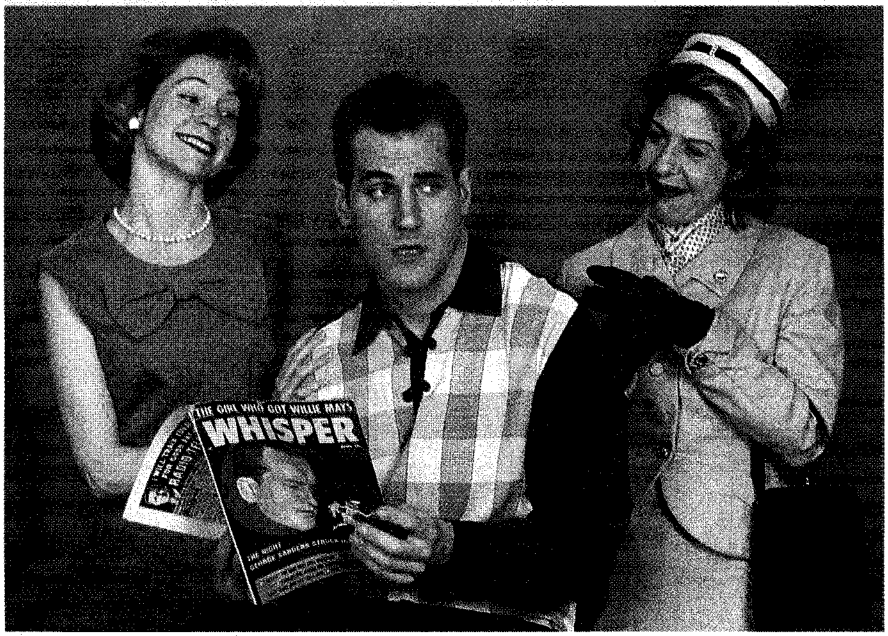
Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

The Ginger Man—Dublin Theatre presents Irish scribe J. P. Donleavy's adaptation of his novel of the same name. $30–$40. Tues.–Sat. at 8, Sun. at 3.

Previews
Celluloid Closet

Okay, so it's fifties Hollywood and HUAC is rooting out gay actors. You're a gay actor and you're up for that marquee role in *Ben Hur*, so you marry the studio boss's secretary and act like you're as straight as Charlton Heston. But—whoops!—you're in the gag-happy comedy *Straight-Jacket* (featuring, from left, Carrie Preston, Paul Michael Valley, and Jackie Hoffman), written and directed by *Spin City* producer Richard Day, so everything gets wacky. Previews begin May 30. (See "Off Broadway.")


THE GIRL WHO GOT WILLIE MAYS
WHISPER

Photograph by Carol Rosegg.

Through 7/2. *Irish Arts Center, 553 W. 51st St. (212-581-4125).*

Hansen's Cab—Mark R. Giesser's new play follows the plight of a woman diagnosed with Hansen's Disease, or leprosy, in 1958. $40. Tues.–Sat. at 8, Wed. and Sat. at 3, some Suns. at 3. *Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $51. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*-

Kiki & Herb: Playing for Time—The downtown duo open their first open-ended Off Broadway run. $12–$15. Fri.–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

The Laramie Project—In November 1998, one month after Matthew Shepard's murder, director Moisés Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*) traveled with his company to Laramie, Wyoming, just as Shepard's death was becoming a catalyst for hate-crime legislation nationwide. Six visits and several hundred interviews later, Kaufman and members of his company present a set of sampled monologues about the town and the murder. $25–$55. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7:30. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Lucrece—Edward Berkeley directs a new production of Thornton Wilder's play based on the rape of Lucrece. $15. Wed.–Sat. at 8, Sun. at 3. *Ohio Theater, 66 Wooster St. (212-886-1889).*

Lydie Breeze—Reconstruction-era idealists attempt to create a utopian commune in John Guare's reworked five-hour play. Idealistic audience members will need to sit through the two halves on consecutive nights, or both parts on Sats. and Suns. $90–$110. Tues.–Fri. at 8, Sat. and Sun. at 3. Through 6/18. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Our Lady of Sligo—Sinéad Cusack plays the lead in Sebastian Barry's drama about the destructive relationship of an Irish couple. $30–$40. Tues.–Sat. at 8, Sun. at 3. Through 7/2. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro. $49.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

The Penis Responds—Writer Ernest Thompson's ode to johnsons, elephant guns, bishops, muscle cars, etc. $30–$40. Mon.–Fri. at 8, Sat. at 6 and 9. Through 6/10. *Blue Heron Arts Center, 121 E. 24th St. (212-279-4200).*

Proof—*See Simon, p. 87.* $50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Small Craft Warnings—Worth Street Theater revives last year's successful production of the Tennessee Williams drama. $15–$40. Mon. and Thurs.–Sat. at 8, Sun. at 5. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

Steam, Too—New one-acts set in steam rooms. $12. Thurs.–Sun. at 8. Through 6/4. *Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).*

Stomp—As the title implies, a loud, aggressive, and energetic show. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Tricycle—Carson Coulon's new play. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Thirteenth St. Theatre, 136 E. 13th St. (212-307-4100).*

Two-Headed—A frontier tale about women in Utah. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. *Women's Project Theatre, 424 W. 55th St. (212-239-6200).*

Uncle Vanya—The Roundabout presents Chekhov's comedy. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 6/11. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. 5/30–6/11: Hazelle Goodman and Kirstie Alley. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Wake Up and Smell the Coffee—The latest one-man wonder by Eric Bogosian (*subUrbia, Pounding Nails in the Floor With My Forehead*). $29.50–$49.50. Tues.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 3. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

What You Get and What You Expect—Christopher Ashley directs Jean-Marie Besset's play about two architects. $45. Tues.–Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

When They Speak of Rita—The Foote family presents a new drama by Daisy Foote, starring Hallie Foote and directed by Pulitzer- and Oscar-winning writer Horton Foote. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Previews

Bubble, Bubble

In 'The Bubbly Black Girl Sheds Her Chameleon Skin,' a new musical developed in the Playwrights Horizons' New Theater Wing Program, LaChanze (Tony-nominated for her role in 'Once on This Island') sings pop-, jazz-, and Motown-influenced songs as her character moves from sixties L.A. to contemporary New York. The production, with music, lyrics, and book by emerging talent Kirsten Childs (pictured, left, with LaChanze), is in previews for a June 20 opening. (See "Off Broadway.")

Off-Off Broadway

The Butter and Egg Man—The Jean Cocteau Rep presents George S. Kaufman's 1925 comedy. $24–$30. Tues.–Sun. at 8, Sat. at 3. Through 6/25. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

The Designated Mourner—In Wallace Shawn's new adaptation of the Gorey play, three people (Shawn, Deborah Eisenberg, and Larry Pine) decry middlebrow culture. Only 30 tickets available for each performance—how exclusive! $20. Mon.–Sat. at 7. Through 7/15. *21 S. William St. (212-532-8887).*

And God Created Whales—Rinde Eckert, with Nora Cole, presents a musical-theater performance about a composer who loses his mind. $25. Tues.–Sat. at 8, Sun. at 4. Previews begin 6/1 for a 6/8 opening. *DTW's Bessie Schönberg Theatre, 219 W. 19th St. (212-924-0077).*

Hands Afire—Firebrand Staceyann Chin, one of New York's best and fiercest spoken-word performers, rants and reflects on a childhood in Jamaica, her immigration to New York, her sexuality, her family, and Giuliani, who, she threatens, she wants to make "so scared he has to hire two black butch bodyguards." Directed by Will Pomerantz. $15. Sundays at 9:30. Through 6/25. *45 Bleecker, 45 Bleecker St. (212-505-2367).*

Hypatia—A new play by two-time Obie-winner Mac Wellman about the fifth-century mathematician and philosopher. $12–$15. Wed.–Sat. at 7:30. Through 6/3. *SoHo Rep, 46 Walker St. (212-334-0962).*

Louise Bourgeois: I Do, I Undo, I Redo—A biographical work about the French-born sculptor by Brazilian actress Denise Stoklas, with sets by Bourgeois herself. $15–$20. Thurs.–Sun. at 8, Sun. at 3: 30. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

Marathon 2000—Ensemble Studio Theatre's one-act festival featuring works by Leslie Ayvazian, David Ives, Warren Leight, Romulus Linney, and others. $15 for single tickets, $40 for marathon passes. Call for schedule. Through 6/11. *E.S.T., 549 W. 52nd St. (212-247-4982).*

Nosferatu—A multimedia adaptation of the classic vampire flick. $12–$20. Tues.–Sun. at 8, Fri. at midnight. Through 6/11. *HERE, 145 Sixth Ave. (212-647-0202).*

A Place Like This—A self-reflexive play about the theater written and directed by C. J. Hopkins. Through 6/17. *Present Company Theatorium, 198 Stanton St. (212-420-8877).*

Romeo and Juliet—Moonwork presents the ultimate tear-jerker. $15. Wed.–Sun. at 8, Sun. at 3. 6/11–6/25. *Connelly Theater, 220 E. 4th St. (212-279-4200).*

Photograph by Joan Marcus.

art

Morton Bartlett...Anni Albers

Galleries

Solos

Madison Avenue and Vicinity

John Bowman—Recent paintings of stages and theaters that blend reality and fiction; through 6/30. Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Frederic Edwin Church—A retrospective of paintings, drawings, and sketches by the nineteenth-century American landscape painter; through 7/15. Berry-Hill, 11 E. 70th St. (212-744-2300).

Willem de Kooning—Paintings and drawings of abstracted female figures from the John and Kimiko Powers collection; through 6/30. Gagosian, 980 Madison Ave. (212-744-2313).

Seth Michael Forman—Paintings of figures enacting enigmatic, often absurd, personal dramas; through 6/24. Baumgold, 128 E. 72nd St. (212-861-7338).

Fred Sandback—New work in colored yarn, the artist's signature medium for the past 30 years, and recent bas-reliefs of single or multipaneled pieces of painted or unpainted wood; through 6/17. Markey, 42 E. 76th St. (212-517-9892).

Joaquin Torres-Garcia—A retrospective of paintings, drawings, and books by the Uruguayan modernist (1874–1949) who worked in Paris and was a cofounder of the movement Cercle et Carré (Circle and Square); through 7/29. CDS, 76 E. 79th St. (212-772-9555).

57th Street Area

Milton Avery—A selection of paintings by the American artist (1885–1965), known for his reductive landscapes and inventive use of color; through 6/16. DC Moore, 724 Fifth Ave. (212-247-2111).

Luis Cruz Azaceta—New abstract paintings from the series "Structuring Fear" by this artist known for his expressionistic figurative images addressing such issues as exile, homelessness, and urban violence; through 6/17. Barquet, 41 E. 57th St. (212-644-9090).

Gaston Chaissac—Drawings, paintings, and totems by this self-taught French artist (1910–1964) associated with the Art Brut group; through 7/25. Krugier, 41 E. 57th St. (212-755-7288).

Inka Essenhigh/Peter Halley—Large-scale paintings that combine fluid drawing with the vivid color and slick surfaces of animation cels/Small paintings that continue the artist's exploration of geometric abstraction. Through 6/24. Boone, 745 Fifth Ave. (212-752-2929).

Andy Goldsworthy—Two new site-specific works, including a wall made of clay and a "rush line" drawing composed of reeds woven together; through 7/17. Lelong, 20 W. 57th St. (212-315-0470).

Eric Goulder—Four bronze sculptures on the theme of overpopulation; through 6/16. Forum, 745 Fifth Ave. (212-355-4545).

Ignacio Iturria—Recent paintings depicting everyday life in Montevideo, Uruguay; through 6/25. Marlborough, 40 W. 57th St. (212-541-4900).

Richard Long—An outdoor sculpture, *Brownstone Circle*, and photograph and text works, through 8/10. Seagram, 375 Park Ave. (212-572-7379), Mon.–Fri. 9–5.

SoHo and TriBeCa

Gary Gissler—Paintings and drawings incorporating the artist's tiny, handwritten text; through 6/30. 123 Watts, 123 Watts St. (212-219-1482).

Leonid/Michael Hurson—Drawings and paintings by both; through 6/24. Algus, 25 Thompson St. (212-966-1758).

Louis Monza—Drawings from the sixties through early eighties by a self-taught, Italian-born artist (1897–1984) who was a socialist and pacifist and spent most of his life in California; 6/1–7/21. Ross, 568 Broadway (212-343-2161).

Matt Mullican—A survey of the artist's drawings from 1973 to the present; through 6/27. Alexander, 59 Wooster St. (212-925-4338).

Huang Yong Ping—"TaiGong Fishing, Willing to Bite the Bait," a sculpture installation comprising store-bought and fabricated fishing equipment by a Chinese artist who often uses Chinese folklore as a reference; 5/31–7/1. Tilton, 49 Greene St. (212-941-1775).

Donna Sharrett—Mandalalike assemblages of rose petals and synthetic hair on black velvet; through 6/24. Pelavin, 13 Jay St. (212-925-9424).

Sarah Smelser/Ron Rumford—New monoprints by both. Through 6/17. Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Thomas Zummer—Conceptual drawings; through 6/17. Taylor/TZ'Art, 470 Broome St. (212-966-9059).

Chelsea

Harry Anderson/Jack A. Krueger—Recent lamps incorporating found objects/Oil pastel drawings. Through 6/17. Barr, 508/526 W. 26th St. (212-691-9482).

Rina Banerjee—New sculptures and installations; through 6/24. Admit One, 529 W. 20th St. (212-463-0164).

Bill Barrette—An installation on the history of Sugamo prison in northwest Tokyo and the Tokyo war-crimes trials of 1946–48; through 6/17. Van der donk, 601 W. 26th St. (212-691-5973).

Hovey Brock—Abstract paintings that depict swirling arabesques of colors on neutral fields; through 6/17. Coploff, 526 W. 26th St. (212-741-1149).

Scott Burton—Early sculptures of tables, chairs, and benches, and photographs of the artist's performances; through 6/24. Protetch, 511 W. 22nd St. (212-633-6999).

Deborah Butterfield—New cast-bronze sculptures of horse forms; through 7/30. Thorp, 210 Eleventh Ave. (212-691-6565).

Greg Chann—Large-scale drawings on vellum that combine chance and deliberate actions; through 6/30. Thatcher, 529 W. 20th St. (212-675-0222).

Thornton Dial/Mo Bartlett—Drawings by the self-taught Alabama artist/Black-and-white photographs from the sixties of the artist's sculptures of children, as well as two of his sculptures. Through 6/24. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Photography

Guys and Dolls

The incredibly detailed plaster dolls made by Boston bachelor Morton Bartlett between 1935 and 1965 have been sought-after collectibles since their discovery shortly after the self-taught artist's death in 1992. Less known are Bartlett's eerie black-and-white photographs of those dolls posed as real girls and boys, images that call to mind those of Surrealist Hans Bellmer as well as the work of Cindy Sherman, Laurie Simmons, David Levinthal, and other contemporary photographers. At Ricco/Maresca Gallery, 529 West 20th Street; through June 24.

Photograph courtesy of Ricco/Maresca Gallery.

Walton Ford—New watercolors of animals in scenarios that offer a whimsical history of Western perceptions of the subcontinent; through 6/30. Kasmin, 293 Tenth Ave. (212-563-4474).

Katharina Fritsch—Two large-scale sculptures that continue the German artist's exploration of fairy-tale imagery; through 6/23. Marks, 523 W. 24th St. (212-243-0200).

Chris Hammerlein—Sculptures, drawings, and paintings that allude to Buddhist iconography and Greek and Hindu mythology; through 6/30. Eller, 526–30 W. 25th St. (212-206-6411).

Robert Lobe/Georgia Marsh—New aluminum sculptures of tree and rock formations/Mixed-media works on paper that juxtapose natural and geometric forms. Through 6/30. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Emil Lukas—New sculpture and painting; through 6/30. Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Steve Mumford/Elliott Green—Paintings that depict narratives of animals, cars, and encroaching suburbs/Paintings that focus on the dramatic conflicts or harmonies in relationships. Through 6/24. Postmasters, 459 W. 19th St. (212-727-3323).

David Nelson/Rina Banerjee—Sculpture, drawings, and photographs/An installation. Through 6/17. Debs, 525 W. 26th St. (212-643-2070).

John Powers—Sculptures composed from large wood blocks; through 6/24. Golden, 526 W. 26th St. (212-727-8304).

Richard Prince—Works that incorporate arrangements of publicity photographs of celebrities as well as collectibles (buttons, album covers, etc.) and the artist's own drawings and photographs; through 6/30. Gladstone, 515 W. 24th St. (212-206-9300).

Mike Wilson/Oona Stern—Paintings, drawings, and collages by "Tattoo Mike," who performed as the "Illustrated Man" at the Coney Island Sideshow for ten years until his death in 1996, as well as photographs of the artist by Marcus Leatherdale, McDermott & McGough, Andy Warhol, and others/An installation made of carpet that viewers can walk into. Through 6/29. Harris, 529 W. 20th St. (212-463-9666).

Jason Young—New abstract paintings; through 6/17. Cristinerose, 529 W. 20th St. (212-206-0297).

Other

Keith Haring—Works produced by the artist while he was a student at the School of Visual Arts, from 1978 to 1980; through 6/17. Visual Arts Museum at SVA, 209 E. 23rd St. (212-592-2144).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (212-249-8950). "Art of the Americas From the Chase Manhattan Collection: Icon + Grid + Void," paintings, sculpture, and photographs from the bank's collection by North, South, and Central American artists, among them Caldas, Ceemin, González-Torres, Porter, Rockburne, Serrano, Vaisman, Wall; through 7/30.

Knoedler—19 E. 70th St. (212-794-0550). "The Collector as Patron in the Twentieth Century," post-war and contemporary art from the collections of five prominent living collector-patrons, including Agnes Gund, Marieluise Hessel, Bebe and Crosby Kemper, Mary and Jim Patton, and Bea and Phil Gersh; through 7/31.

Sculpture Center—167 E. 69th St. (212-879-3500). Works by emerging sculptors; through 6/17.

57th Street Area

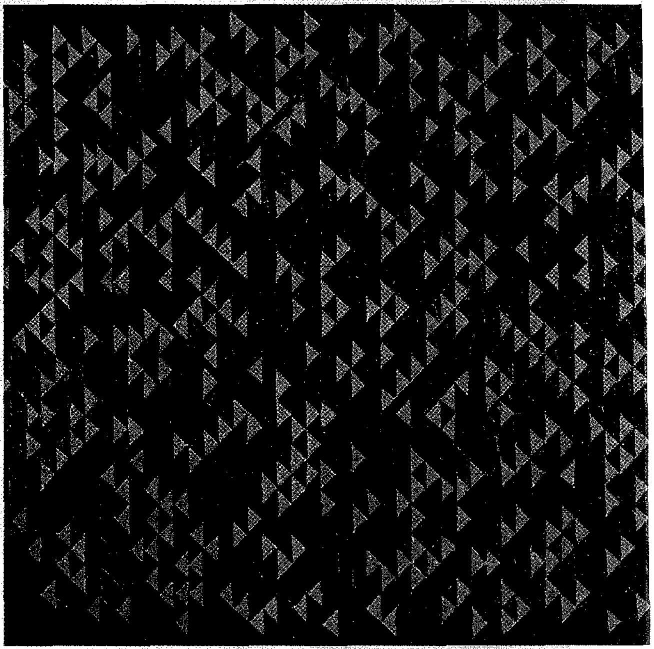
Cohan—41 W. 57th St. (212-755-7171). "Extra Ordinary," objects and images of everyday life that transcend ordinariness by Cape, Celmins, Combs, Floyer, Friedman, Koons, Paine, Richter, others; through 6/30.

PaineWebber—1285 Ave. of the Americas (212-534-1672, ext. 212). "Painting the Town, Cityscapes From the Museum of the City of New York," works by Audubon, Hassam, Hopkins, Marsh, others; through 6/23.

Retrospective
Fruits of the Loom

Anni Albers, one of the twentieth century's foremost textile designers, might well never have learned to weave. Even as a precocious 15-year-old schoolgirl in Berlin, Annelise Fleischmann (her maiden name) was so determined to be a painter she traveled to Dresden to pay a call on Oskar Kokoschka, who was teaching there. The Austrian Expressionist was not impressed. "*Why* do you paint?" he asked, after seeing Albers's portrait of her mother. A few years later, after an initial rejection, Albers was accepted into the Bauhaus, but again, things didn't exactly go her way. She reluctantly signed up for weaving only after determining that the other workshops—metalworking, woodworking, et al.—were too physically demanding. Then Albers began studying under Gunta Stölzl, a textile designer, and the painter Paul Klee, and learned to use the loom as her brushes and canvas. A remarkable career followed: When the Bauhaus closed in 1933, Albers left Germany for North Carolina with her husband, the painter and color theorist Josef Albers, to teach at Black Mountain College, and soon became known as one of the country's most experimental, if reticent, textile designers. (Indeed, after receiving the American Craft Council Gold Medal in 1981, Albers, then in her early eighties, chastised the medal's presenter for referring to her as a "visionary," preferring the term "experimenter.") "Anni Albers" (The Jewish Museum, 1109 Fifth Avenue, at 92nd Street; through August 20) is the first comprehensive New York exhibition of her work, organized by the Josef and Anni Albers Foundation and the Peggy Guggenheim Collection, Venice. Covering the designer's creative output from 1924—two years after she arrived at the Bauhaus—to 1978, the show includes wall hangings, weavings, drapery and upholstery fabrics, works on paper (above, *Study for Camino Real*, ca. 1967), and jewelry. Most important, though, the exhibition is an opportunity to see Albers's artistic flowering after her first trip to Mexico and South America in 1935, when she began using the Andean technique of a floating weft, a method that allowed her to create unique pictographic images in thread. Play and improvisation, insisted Albers, who died six years ago, were prerequisites for designing at the loom. She took her own advice.

Edith Newhall



Photograph by Tim Nighswander.

Rosenfeld—24 W. 57th St. (212-247-0082). Works by 72 American artists illustrating the various movements in American art from 1910 through 1975, among them Burchfield, Castellon, Dove, Gottlieb, Porter, Ryan, Tobey, von Wiegand; through 8/10.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "Private Worlds," works by Amos, Banach, Greenwold, Heffernan, Greenwold, Kardon, Tewes, Wong, others; 5/31–7/8; "On Translation: The Adapter," a collaborative project between Muntadas and the Department for Public Appearances; through 7/8.

CRG—93 Grand St. (212-966-4360). "All Things, Everything True," recent sculpture by Bronson, Coughlan, Durant, Frields, Tse; through 6/16.

Donahue/Sosinski—560 Broadway (212-226-1111). Paintings by Amouyal, Barth, Cyphers, Whitten; through 6/24.

Exit Art—548 Broadway (212-966-7745). "Neo," works by 22 emerging artists working in the New York area selected by the directors and co-founders of Exit Art, Jeanette Ingberman and Papo Colo; through 8/19.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). Conversation exhibition: Eva Knutz and David Reed, through 6/3; paintings by Susan Wanklyn, through 6/17; project by Jack Pospisil, through 6/3.

Maynes—529 W. 20th St. (212-741-3318). Works by Bryant, Flinzer, French; through 6/24.

Sonnabend—536 W. 22nd St. (212-627-1018). "Retrospective," works by gallery artists celebrating the gallery's new location; through 7/30.

White Box—525 W. 26th St. (212-727-0767). "Topologies," works by Anastasi, Hirsch, Le Va, Marshall, Romberg, Weiner; through 6/17.

Other

Grand Central Terminal—42nd St. and Lexington Ave. (212-572-7951). An exhibition in the terminal's Vanderbilt Hall of works in various media commissioned by Absolut Vodka for its print advertising, including pieces by Arman, Bleckner, Haring, Indiana, Levinthal, Ruscha, Yuskavage, others; 6/5–13.

Wave Hill—Glyndor Gallery, 675 W. 252nd St. (718-549-3200). "Welcome," works by eleven artists who use furniture and decorative objects as vehicles to explore ideas of domestic space and the relationship between people and nature, among them Baskin, Newman, Wexler, Yamamoto; through 8/20.

Photography

Erica Baum—Photographs of book indices; through 6/30. D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Robert Bourdeau—Images of abandoned industrial sites taken over the past decade in the "rust belts" of the United States, France, Germany, and Luxembourg; through 6/17. Houk, 745 Fifth Ave. (212-750-7070).

Manuel Alvarez Bravo—A 50-year survey of the Mexican modernist's abstractions, beginning with his earliest works of the twenties; through 7/8. Throckmorton, 153 E. 61st St. (212-223-1059).

Valenti Claverol—Photographs documenting daily life in the principality of Andorra in the Pyrenees between 1930 and 1970; through 7/27. Spanish Institute, 684 Park Ave. (212-628-0420).

De Lellis—47 E. 68th St. (212-327-1482). "Picture This!" self-portraits and images of photographers at work by Hoyningen-Heune, Newman, Laughlin, Penn, others; through 6/17.

Stewart Ferebee—Images of overlooked vernacular landscapes and objects; through 7/1. Rice, 325 W. 11th St. (212-366-6660).

Naomi Fisher—Cibacrome photographs of the artist and her friends in ominous tropical tableaux; through 6/24. Lombard Freid, 531 W. 26th St. (212-967-8040).

Peter Freitag—Images appropriated from European travel brochures and digitally altered to change their narratives from collective enjoyment to loneliness; through 6/24. Clementine, 526 W. 26th St. (212-243-5937).

Henry Horenstein—Whimsical images of domestic and wild animals that capture a single body part, such as a tail, a close-up of feathers, or a dolphin's fin; through 6/17. Morthland, 225 Tenth Ave. (212-242-7767).

Horst P. Horst—Images of the male form drawn from the late photographer's personal archives; through 6/17. Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "James Nachtwey: Testimony." A retrospective of works by the documentary photographer known for his images of human conflict and struggle; through 7/23. . . . "Nathan Lyons: Riding First Class on the Titanic," the culmination of a 30-year project by Lyons featuring 200 black-and-white sequenced images revealing his unique view of America and its social landscape; through 6/18.

Stuart Klipper—Large-scale panoramic color photographs of landscapes in Antarctica; through 7/7. Richardson, 560 Broadway (212-343-1255).

Helen Levitt—A survey of the photographer's work from the late thirties to the present; through 6/29. Miller, 20 W. 57th St. (212-397-3930).

Thom Lussier—Six color portraits shot over the past four years that render their subjects as silhouettes; through 6/30. Morris, 465 W. 23rd St. (212-727-2752).

Zwelethu Mthethwa—Recent color portraits taken in the temporary homes of emigrants to the Langalabuya settlement in Paarl, South Africa, and black-and-white images of South African men in social settings; through 6/24. Shainman, 513 W. 20th St. (212-645-1701).

Pace/MacGill—32 E. 57th St. (212-759-7999). Drawings, prints, photographs, and sculpture from the collection of Dr. Torsten Wiesel, a Nobel Prize–winning neurobiologist; photographs of plants from the early 1900s by Charles Jones. Through 6/17.

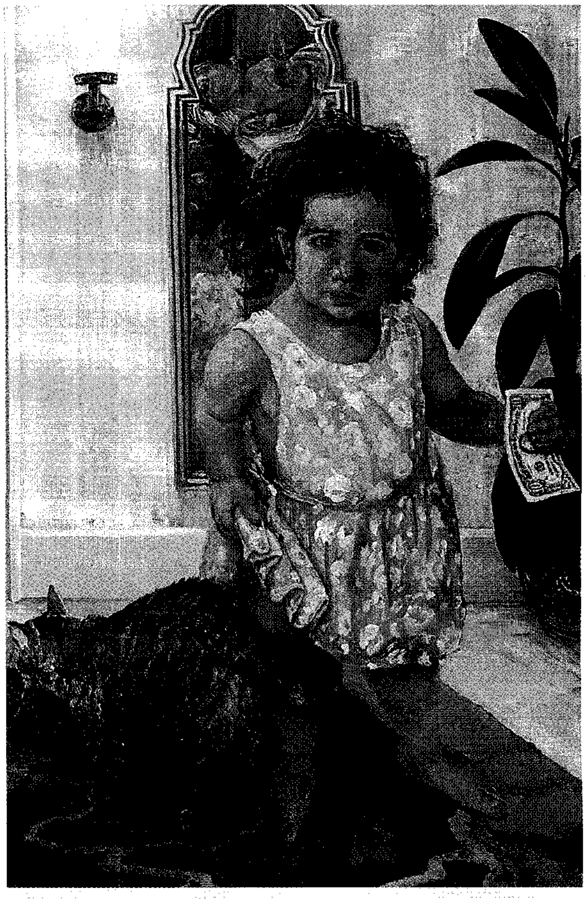
Thomas Ruff—Selected photographs, through 6/24. Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Tokihiro Sato—Photographs that record movement through specific locations; through 7/28. Tonkonow, 601 W. 26th St. (212-255-8450).

Rocky Schenk—Photographs of highways, trees, the sea, and other everyday sights manipulated to read as painterly abstract compositions; through 7/7. Benrubi, 52 E. 76th St. (212-517-3766).

Staley-Wise—560 Broadway (212-966-6223). Black-and-white portraits and fashion work by Louise Dahl-Wolfe; vintage prints from the collection of the actress Marion Davis, including portraits of her by George Hurrell and Clarence Sinclair Bull; through 6/24.

Amir Zaki—Vertiginous views of Los Angeles taken from multistory parking structures and tall apartment buildings at night; through 6/24. Golden, 526 W. 26th St. (212-727-8304).



On View **Considering that painting is generally a solitary activity, it makes sense that figurative painters would have an affinity for the personal. What's compelling about "Private Worlds," though, is the emotional range its twenty artists—among them Mark Greenwold, Julie Heffernan, Dennis Kardon (above, *Legacy*, 1998), Robin Tewes, Su-en Wong—cover. At Art in General, 79 Walker Street; May 31 through July 8.**

Photograph courtesy of Art in General

Museums

American Craft Museum—"Judy Chicago: Resolutions: A Stitch in Time." A millennium project that is a collaboration between Chicago and a group of needleworkers using a variety of techniques; 5/31–9/3. . . . "Sandy Skoglund: Breathing Glass." An installation in the museum's atrium space consisting of thousands of miniature, mechanized dragonflies; 5/31–9/3. . . . "Tommy Simpson: Garden of the Heart." The sculptor and furniture designer's own life-size version of an ancient Persian garden; 5/31–9/3. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bronx Museum of the Arts—"Good Business is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3.1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"William Merritt Chase: Modern American Landscapes, 1886–1890." Paintings of outdoor scenes in Brooklyn and Manhattan by the American landscapist; through 8/13. . . . "Maxfield Parrish, 1870–1966." The first critical survey of the works of the American artist, including paintings, drawings, prints, photographs, artifacts, and ephemera; through 8/6. . . . "Vivian Cherry: A Working Street Photographer 1940s–1990s." Photographs documenting social conditions in the Lower East Side garment industry, Depression-era Harlem, Brooklyn neighborhoods, and Times Square, as well as images showing the 1950s demolition of Manhattan's Third Avenue El; through 8/6. . . . "Realm of Marvels: Building Collections for the Future." Works from almost every major area of the museum's holdings, representing nearly every culture and almost all of recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "Urban Glass." A collaboratio between Urban Glass, the New York Center fo Contemporary Glass in downtown Brooklyn, an the Brooklyn Museum of Art, consisting of work by contemporary glass artists that were inspired b objects in the museum's collection; through 9/3 200 Eastern Pkwy., Brooklyn (718-638-5000) Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the firs Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10– (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum—"*In the Footsteps of Goethe* Paintings and Drawings From German Collections." Plein-air sketches and finished paintings of the Italian landscape by Achenbach, Böcklin, Ittenbach, von Schadow, and other German artists who trained at the Düsseldorf Academy between 1826 and 1859; through 8/19. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Rodney Graham and Bruce Nauman: . . . the nearest faraway place . . ." A selection of new and earlier works by both artists that reflect their shared interest in the myth of the American West; through 6/18. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"The Prinzhorn Collection: Traces Upon the *Wunderblock*, From the University of Heidelberg." Drawings by psychiatric patients that were amassed during the twenties by the psychiatrist and art historian Hans Prinzhorn; through 6/10. . . . "Cyrilla Mozenter: Very well saint." A series of collage drawings that takes its title from the phrase "very well saints" used by Gertrude Stein in her libretto for Virgil Thomson's opera *Four Saints in Three Acts*, and whose sense of play can be likened to Stein's inventive use of language; through 6/10. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"Michelangelo to Picasso: Master Drawings From the Collection of the Albertina, Vienna." Drawings by Chagall, Dürer, Klimt, Pollock, and others on loan from the Graphische Sammlung Albertina (Graphic Art Collection Albertina), one of Europe's greatest repositories of works on paper; through 6/18.1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." Photographic portraits of artists by Burckhardt, who died last year at the age of 85, juxtaposed with works by those artists from the New York University Art Collection, as well as a selection of Burckhardt's films and photographs of New York cityscapes; through 7/15. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; through 9/10. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Japan Society—"For the New Century: Japanese Treasures From the Asian Art Museum of San Francisco." Paintings, sculptures, ceramics, and laquerware spanning 3,000 years; through 7/9. 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

ewish Museum—"Anni Albers." The first comprehensive New York exhibition of the Bauhaus-trained textile designer's work, including more than 200 works created between 1924 and 1978, among them unique wall hangings and weavings, drapery and upholstery fabrics, wall coverings, fabric swatches, texture studies, room dividers, jewelry, prints, and drawings; through 8/20. . . . "Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Vernacular Photographs From the Thomas Walther Collection." Anonymous photographs dating from the twenties through the sixties; 6/6–8/27. . . . "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; through 6/25. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Art and Oracle: Spirit Voices of Africa." African sculpture and objects dating from the sixteenth to the twentieth century; through 7/30. . . . "The World of Scholars' Rocks: Gardens, Studios, and Paintings." More than 30 scholars' rocks from the collection of the Richard Rosenblum family; through 8/20. . . . "Korean Ceramics From the Museum of Oriental Ceramics, Osaka." Forty-eight ceramic works dating from the twelfth to the nineteenth century; through 6/4. . . . "David Smith on the Roof." A selection of stainless-steel sculptures displayed on the Iris B. Gerald Cantor Roof Garden; through 11/30. . . . "Fireworks! Four Centuries of Pyrotechnics in Prints and Drawings"; 6/6–9/17. . . . "John Singer Sargent: Beyond the Portrait Studio, Paintings and Drawings From the Collection." Works made by the artist (1856–1925) during his travels in Europe and America; 6/6–9/10. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"Treasures From the Royal Tombs of Ur." An exhibition organized by the University of Pennsylvania Museum of Archeology and Anthropology comprising jewelry, musical instruments, tools, weapons, cylinder seals, human remains, and other objects and artifacts from the ancient Sumerian city-state of Ur; through 9/10. . . . "Saint-Exupéry's Little Prince." A selection of Antoine de Saint-Exupéry's original preparatory drawings for *The Little Prince*, as well as pages from his revised handwritten manuscript; through 8/20. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Museum of American Folk Art—"The Art of William Edmondson." The first major New York retrospective of sculptures by the self-taught American sculptor since 1937, when he was the first African-American artist to have a one-person show at the Museum of Modern Art; through 8/27. Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"Children of a Vanished World: Photographs by Roman Vishniac." Images of children living in cities and villages in eastern Europe in the thirties; through 6/4. 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dalí, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Constructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings"; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s"; through 8/22. . . . "Anatomically Incorrect"; through 9/26. . . . "Home Movies"; through 9/26. . . . "How Simple Can You Get?"; through 9/26. . . . "Ideal Motif: Stieglitz, Weston, Adams, and Callahan"; through 9/26. . . . "Modern Living 2"; through 9/26. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "The Observer: Cartier-Bresson After the War"; through 9/26. . . . "Paris Salon"; through 9/26. . . . "The Rhetoric of Persuasion"; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Shigeru Ban: A Paper Arch"; through 8/1. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Projects 71: John Bock;" through 6/13. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Museum of the City of New York—"Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. . . . "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City." Photographs and oral histories documenting the lives of New York City's workers over the past century; through 7/16. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design—"The Watercolors of Charles Hawthorne." Watercolors spanning the years 1915 to 1930 by the founder of the Cape Cod School of Art; through 7/30. . . . "Stuart Davis in Gloucester." Approximately 45 paintings and watercolors of Gloucester on Cape Ann in Massachusetts made by the artist between 1915 and 1934; through 7/30. . . . "Art in the Age of Queen Victoria: Treasures From the Royal Academy of Arts." Paintings by Sir Lawrence Alma-Tadema, Frank Cowper, Sir Edwin Landseer, Sir John Everett Millais, and others; through 6/4. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists, among them Matthew Barney, Judy Chicago, Nicole Eisenman, Jane Hammond, Mary Ellen Mark, Nancy Spero, and Cindy Sherman; through 7/2. . . . "Tiborocity: Design and Undesign by Tibor Kalman." A retrospective of the late designer's work in print, film, video, and product design, including more than 200 pieces from his personal collection; the archives of M&Co., the design firm he founded in 1979; and his contributions as editor-in-chief of the Benetton-sponsored magazine *Colors*; through 8/7. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"New York Inside Out." A juried exhibition of photographs by New Yorkers documenting their own lives at home; through 8/20. . . . "Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. . . . "Magnum Our Turning World, Photographs 1989–1999." Works by photographers who work or worked for the legendary photo agency; through 6/18. . . . "Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in America from the 1870s through the 1950s; through 7/9. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"Around 1984: A Look at Art in the Eighties." Works by a selected group of artists who were practicing in the eighties, among them Basquiat, Bickerton, Clemente, Cragg, Calle, Halley, Holzer, Kapoor, Koons, Salle, Schnabel, Steinbach, Sherman; through 9/30. . . . New works by Rob Pruitt, Ricardo Ribenboim, and Luca Vitone; through 6/18. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Art at Work: Forty Years of the Chase Manhattan Collection." More than 120 contemporary artworks from the bank's collection, by Acconci, Barney, Clemente, Close, Gober, Nauman, Prince, Sherman, Wegman, others; through 10/1. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Whitney Museum of American Art—"Biennial 2000." The museum's biannual survey of contemporary American art, featuring works in all media by 97 artists; through 6/4. . . . "Highlights From the Permanent Collection"; through 6/4. . . . "Carnival Strippers: Photographs by Susan Meiselas." Photographs of women who perform striptease for a living taken at rural New England fairs in the seventies; through 9/10. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–9 (pay what you wish every Thurs. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

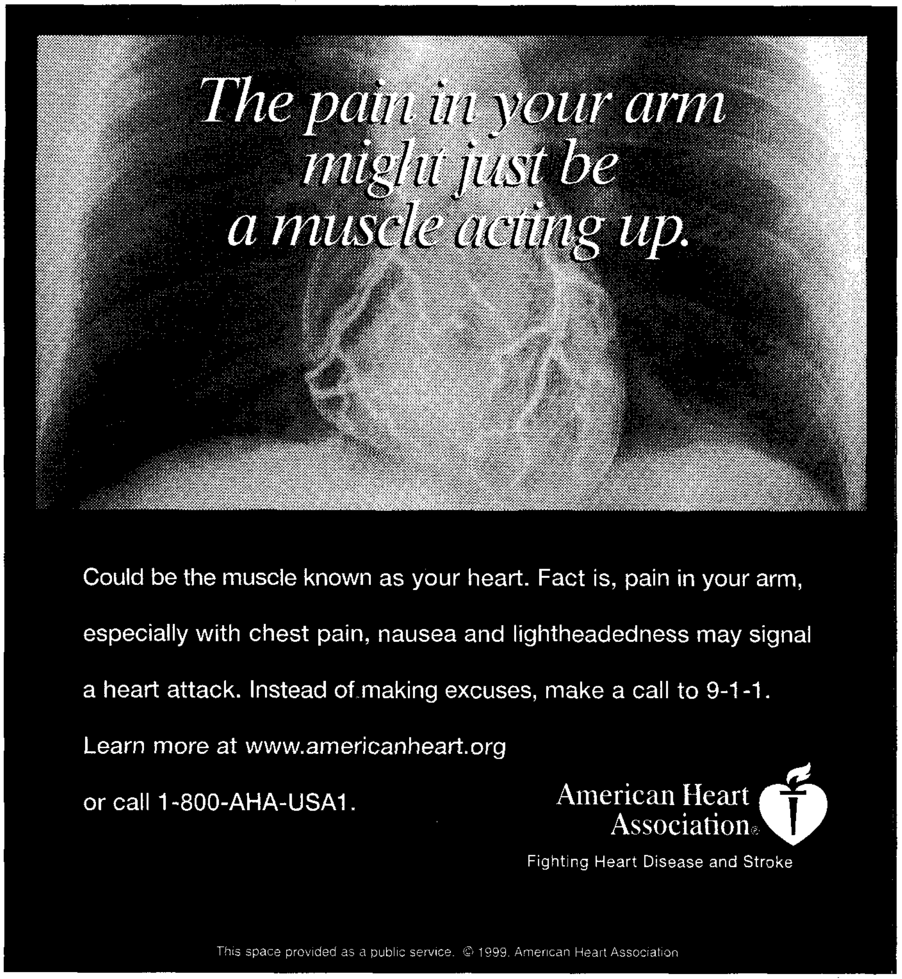
Whitney Museum of American Art at Philip Morris—"Shahzia Sikander: Acts of Balance." The first one-person museum exhibition of the Pakistan-born artist's work, comprising an installation of wall paintings and a mural-size, three-panel painting that combine Islamic and Hindu artistic tradition with elements of Western art and popular culture. through 7/7. 120 Park Ave. (917-663-2550) Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000) 6/1 at 7 and 6/2 at 10: "Latin American Paintings." On view from 3/27.

Christie's East—219 E. 67th St. (212-606-0430) 5/31 at 10 and 2: "Nineteenth Century Furnitur and Decorative Arts Including Porcelain." O view from 5/27.

Sotheby's—1334 York Ave., at 72nd St. (212-606 7000). 5/31 at 7: "Latin American Art." On vie from 5/29. 6/1 at 10:15: "Latin American Art. On view from 5/27. 6/1 at 10:15 and 2: "Sportin Paintings." On view from 5/27.



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Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

Ecco—Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of Ameri-

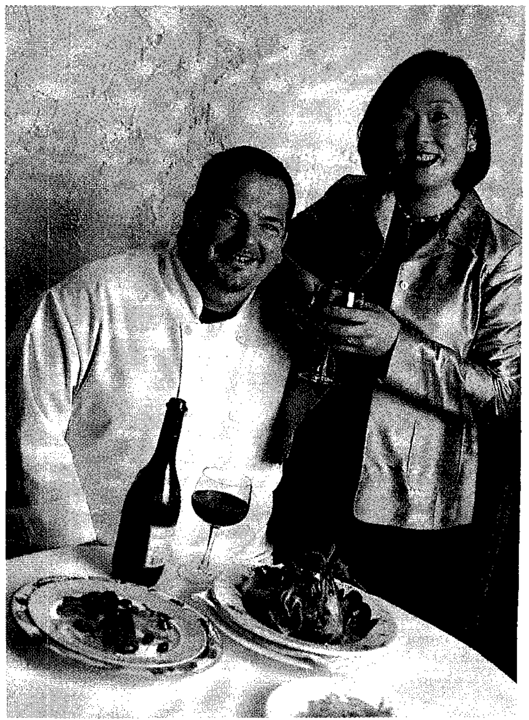
Opening
Crean Rises

After a mysteriously short run Off Broadway, at the theater district's BrasserieBit, chef Jonathan Crean has materialized across town at Abajour, the reconceived and newly renovated Tony Macgregor's. Here, in a dramatically lit, pale-gold-hued two-story space, Crean turns out French-American food as classic as pâté and duck confit and as accessible as shrimp cocktail and a banana split (entrées, $14 to $30). The wine list, though, is all-American, and a late-night menu (a vestige of catering to a post-theater clientele, perhaps?) kicks in after 11 P.M. (1134 First Avenue, near 62nd Street; 212-644-9757.)

Photograph by Robert Wright.

Opening
Confession Booths

After a series of fitful stops and starts under various management, the languishing Colombe d'Or finally died and is reborn this week as Peccavi, which is Latin for "I have sinned." It's what chef Joseph Savino's mother used to say (in English) after eating anything especially indulgent, most likely including the handiwork of her Brooklyn-born, Paris-trained son. Savino and his partner, Kana Brinckerhoff (at right), arrive in New York after their recent triumph at La Jolla's top-ranked Trattoria Acqua, where the chef crafted his winning formula of rustic Italian food jazzed up with expansive Mediterranean accents. Prepare to repent for semolina-crusted zucchini blossoms stuffed with queso fresco, braised rabbit pappardelle, and rack of lamb with pistachio-bulgur salad and minted coriander pesto. (134 East 26th Street; 212-889-9620.)



can food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7p.m.) and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

West Village Saloon—This bare bones bar-restaurant features a Wednesday night all-you-can-eat baby-back-ribs dinner and live music Thursdays and Fridays. *51 Grove St. (212-924-1443). (I) AE, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, bu even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on Mediterranean theme like "pinchos" of vegetable with goat cheese, and za'atar-crusted rack of lamb prosciutto, and Brie over herb risotto—satisfying Live jazz performed Thursday through Saturday *915 Broadway, at 21st St. (212-505-7400). (M) AE CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects o all the fashion types and Elite models who'v made this room their home away from home. *10 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Photograph by Bruce Katz

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

The Pump Energy Food—There simply isn't any way to cheat at this self-billed "Physical Fitness Restaurant," which is actually more of a takeout shop with a counter and handful of stools. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. In what may be a redundancy, a section of the enormous menu is categorized as "plain food." *113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I) AE, MC, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (212-683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

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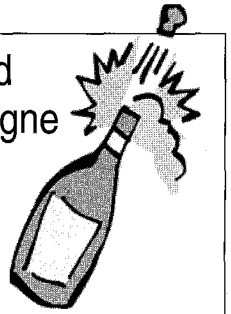

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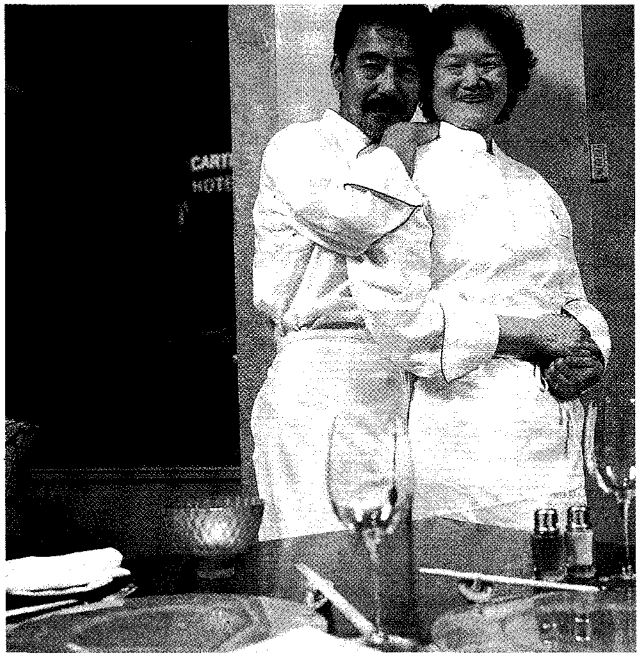
Opening
Above It All

Larry Forgione, the man who coined the term "free range" and helped give American food its good name, has committed himself wholly to operating restaurants with built-in clienteles (in other words, at hotels). Already ensconced at the Benjamin and at Rhinebeck's Beekman Arms, the restaurateur has a standing reservation at Battery Park City's forthcoming Embassy Suites, where he opens the Manhattan Prime steakhouse next month. And this week, he and his team check into the new Hilton Hotel with Restaurant Above, a self-explanatory venue fifteen floors over Times Square. Although the menu is a collaboration between consultant Jonathon Waxman and co-chefs (and spouses) Kazuto and Vicki Fan Matsusaka (pictured, below), Forgione makes his presence felt in signature dishes like fried Ipswich clams with yuzu-citrus tartar sauce, and the soft corn pudding that accompanies grilled salmon with edamame succotash. (234 West 42nd Street; 212-642-2626.)



Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-panele sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclose atrium of the former Rockefeller mansion. Th menu offers delicately flavored Swedish version of tea-smoked duck, lobster salad, venison, and, o course, gravlax and herring. *13 W. 54th St. (212 307-7311). (E) AE, DC, DS, MC, V.*

Bar Code—Good clean fun is the revitalized Time Square mantra, and this 24/7 interactive enter tainment arcade targeting adults dishes it out Those who wish to revisit their childhoods—i those childhoods were spent in a high-decibel level video arcade—celebrate here with chocolat martinis, Mud Slides, B-52s, and the kind of foo (wings, pizza, burgers, pot stickers) that doesn distract too much from the high-tech games. *154 Broadway, nr. 46th St. (212-869-9397). (I–M) AE DC, MC, V.*

Photograph by Magdalena Cari

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre-or post- curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. *258 W. 44th St. (212-869-4440). (M) AE, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

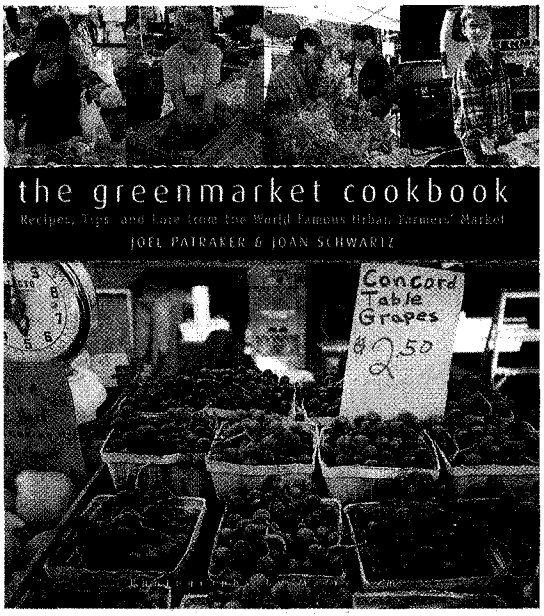
Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*


the greenmarket cookbook
Recipes, Tips and Lore from the World Famous Urban Farmers' Market
JOEL PATRAKER & JOAN SCHWARTZ
Concord Table Grapes $2.50

In Print **Joel Patraker started working at the Greenmarket seventeen years ago, helping a Finger Lakes grape farmer sell Niagaras and Catawbas to a public weaned on Thompson seedless. Since then, he's seen the urban farmers' market evolve from rickety novelty to cherished institution, with 28 locations throughout New York and a network of city chefs and home cooks who've come to rely on the farm-fresh produce of local growers, many of whom he's profiled in *The Greenmarket Cookbook*, out next week (Viking; $29.95). Now assistant director and constant presence at the Union Square market, Patraker has divided the book by season, and listed ingredients not alphabetically but in the order in which they make their annual appearances at market. Plus, he's cajoled star chefs and Greenmarket regulars to reveal 100 of their favorite recipes, including Waldy Malouf's roasted Eden Brook trout with summer vegetables, Paula Wolfert's Sicilian squash tendrils, Diane Forley's sorrel soup, and Claudia Fleming's poached rhubarb with goat-cheese mascarpone. With their help and meticulously detailed charts, we finally learn just what to do with all that anise hyssop, Thai eggplant, upland cress, and pink banana squash. (On Saturday, June 10, from 10 A.M. to 2 P.M., Patraker will sign copies of his book at Union Square, where a quartet of local chefs will provide Greenmarket-derived refreshment.)**

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Morrell Wine Bar & Cafe—The inspired idea behind this unique restaurant (adjacent to the relocated Morrell wine shop) is to serve a menu that integrates perfectly with the wine list—no small feat, since the inventory runs to 1,000 different bottles and a hundred by-the-glass selections. The kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank with chestnut-flour polenta, and the foie gras club sandwich with *porto* marmalade. Seating is at the serpentine bar, behind it, and on a mezzanine level. *1 Rockefeller Plaza (212-262-7700). (M–E) AE, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Utsav Festive India—Only the bar of this regional Indian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry $10.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. *1185 Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V.*

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. *29 W. 56th St. (212-765-5155). (M–E) AE, DC, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (212-581-8900). (I–M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (212-486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Andrusha—Just because you live uptown doesn't mean you need to succumb to the relentless Chinese-and-pasta delivery routine. This understated restaurant serves a variety of Eastern European dishes, from the familiar (beef Stroganoff, blini with caviar or smoked fish) to the less so (Czech roast duck, coulibiac of vegetables). *1370 Lexington Ave., nr. 90th St. (212-369-9374). (M) DC, MC, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths s big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to a East Side hot spot complete with a sushi bar. *134 First Ave., at 72nd St. (212-249-3600). (M) AE DC, MC, TM, V.*

Mark's—Decked out like a private London club with plump, tasseled pillows to nestle against. Fin French-American cooking (torchon of foie gra with cranberry-kumquat compote, pan-roaste lobster with Armagnac jus), award-winning win list, and a Willy Wonka–worthy chocolate tea. *2 E. 77th St., in the Mark Hotel (212-879-1864). (E AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grille dishes—tuna on a bed of balsamic onions, double cut veal chop—or the lobster fra diavolo. *135 First Ave., nr. 72nd St. (212-988-0002). (E) AE DC, DS, MC, V.*

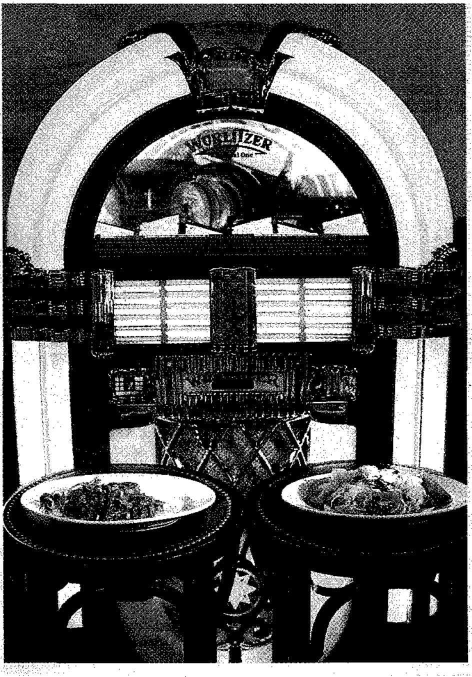
Park Avenue Cafe—A polished, countrified America café for business lunches and off-duty get-to know-yous in the evening. Chef David Burk makes the tired catchall "American fare" sing, an keeps the haute neighbors rapt with signatur dishes like rack of lamb and his swordfish cho *100 E. 63rd St. (212-644-1900). (E) AE, DC, D MC, V.*

Penang—This Malaysian mini-dynasty began i Queens and has sprouted multiple Manhattan lo

ASK GAEL

How can I get into Rao's?

Rao's is about family, really tight family. You can marry a Rockefeller quicker than you can book a table at that cramped little joint in Spanish Harlem. But starting June 1, you can get into Rao's midtown offshoot, Baldoria—at least, so far. There Frank Pellegrino Jr. and his fiancée, Carla Madiera, pay homage to Great-grandma's Neapolitan home cooking, tossing in discoveries from their travels in Turin, Liguria, and Manhattan. We fell in after the theater during "Friends and Family" previews, and were pleased to find Sinatra on the jukebox, a few familiar faces, plus such Rao reliables as our favorite roasted red peppers with raisins and pine nuts, clams oreganata (lots of crumbs, lots of salt), and the house salad starring crunchy iceberg lettuce. I am shocked by the tender perfection of the seafood salad. Like, I mean, what's going on here? Our waiter, a Marty Allen look-alike, sits down at our booth to take the order, just like Frankie Sr. did before he got to be a movie star and started showing up in $2,000 suits. Very homey. The rigatoni Bolognese and orecchiette with broccoli rabe and sausage are good enough, just like uptown. But we are dazzled by superior shrimp fra diavolo and fabulous Fiorentina steak—"The kitchen is doing it for me, but you can have it," Frank Jr. offered. Family ties are not cheap: pastas $18 to $24, entrées $15.50 to $32. And who knows if the kitchen will hold its own in the heat of a stampede? (249 West 49th Street; 212-582-0460.)



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cations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Trata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

Above 60th Street, West Side

Bello Giardino—As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the red snapper cooked with white wine. *71 West 71st St. (212-875-1512). (I–M) ($).*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (212-787-7199). (M) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

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Concerts

Nina Simone—6/2 at 8. *Beacon Theater, 74th St. and Broadway (212-307-7171). $60.*

Small Stages

Arlene Grocery—5/29: Punk Karaoke. 5/30: Splooge; Ben Arthur. 5/31: Danielle Cotton; Helper. *95 Stanton St. (212-358-1633). $.*

Bottom Line—5/31: Asylum Street Spankers. 6/1: The Marcia Ball Band; Grady Champion. 6/3–6/4: Paul Kanter and Martin Balin. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—5/31: Dope; Pimpadelic. 6/1: Chris Whitley. 6/2: Ian Hunter. 6/3: Bonny Prince Billy. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—6/1: Bernard Allison. 6/2: Little Sammy Davis. 6/3: David Keyes. *73 Eighth Ave. (212-924-9755). $.*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 6/2–6/3: Loser's Lounge Tribute to ELO. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 5/30: Even Cowboys Get the Blues Jam with Big Ed & The Side Pockets. 5/31: Sheriff Uncle Bob & The Goodtimers. *843 First Avenue, bet. 95th and 96th Sts. (212-722-8635).*

Irving Plaza—5/30: The The. 6/1–6/2: Yo La Tengo. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 6/1–6/3: Tom Maxwell. *425 Lafayette St. (212-239-6200).*

Knitting Factory—5/29–5/30: Plane; David Torn; Me'Shell Ndegeocello; Will Calhoun. 5/31: Stacey Earle; Mary Gauthier. 6/1: "Bell Atlantic Jazz Festival" presents Russell Gunn and Ethnomusicology; Gutbucket; When Granny Sleeps. 6/2: "Bell Atlantic Jazz Festival" presents D.D. Jackson Quintet; Chris Speed Trio; Rob Reddys Quttah. 6/3: "Bell Atlantic Jazz Festival" presents Nels Cline; The Inkling Quartet; Joe Gallivans Rainforest Initiative; Rhapsodalia; Little Water; New World Trio. 6/4: "Bell Atlantic Jazz Festival" presents Hasidic New Wave; David Murray; Matt Moran's Sideshow; Cyrille, Dresser, Ehrlich Trio; Jeff Robinson's Live Bird. *74 Leonard St. (212-219-3055).*

Makor—5/31: Wax Trio. 6/1: Bethany Yarrow; Jen Cohen. 6/3: "Bell Atlantic Jazz Festival" presents The Klezmatics. *35 W. 67th St. (212-601-1000).*

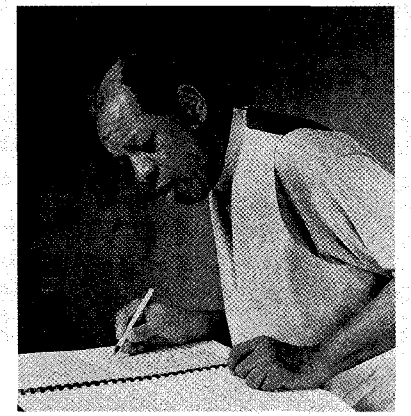
Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 5/31: "Ziggy Stardust Side 1 and 2." 6/2: Landcaster County Prison. *99 Ave. B (212-982-2511).*

Maxwell's—5/30: "Kick Out the Jams D.J. Series": Mike Longo. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—5/31: Joseph Arthur. 6/1: Sea of Cortez; Alastair Binks. 6/2: Skyrocket. 6/4: The Wobblies; Baskervilles. *217 E. Houston St. (212-260-4700).*

Performance

Old King Coleman



Born in Fort Worth in 1930, apprenticed on the southern R&B circuit in the forties, and fully fledged as an outsider musical visionary in mid-fifties Los Angeles, Ornette Coleman (left) has nonetheless always been a New Yorker at heart. After all, it was in the aftermath of his heady 1959 debut at the Five Spot (where he was backed by fellow L.A. transplants Charlie Haden [below] and Billy Higgins) that Coleman recorded his definitive series of Atlantic albums beginning with *The Shape of Jazz to Come* and including the genre-naming *Free Jazz.* Since then, Coleman has lived all over Manhattan, from a West Harlem walk-up to a Prince Street loft; he still hosts a legendary Christmas party–cum–jam session at his rehearsal studio and recently celebrated his 70th birthday by playing for a throng of fellow jazzbos at Joe's Pub. Still, he has in recent decades become maddeningly elusive to fans even in his adoptive hometown, thanks partly to his frequent decisions to withdraw from the scene—and, when he's not "retired," a booking fee that prices him out of most American venues. (Even the blockbuster series of comeback shows he gave during the 1997 Lincoln Center Festival was prohibitively expensive to anyone who wanted to see him play in more than one setting.) June 1, however, the alto saxophonist, trumpeter, and violinist reverses his inaccessible ways with a comprehensive three-part program that opens the Bell Atlantic Jazz Festival in Battery Park. After looking back to his explosively creative Atlantic era with Haden and Higgins, Coleman will offer an updated take on the shape of jazz to come with his Indian-influenced Global Expression Project and the debut of a free-jazz chamber suite, *Freedom Symbol.* But even if Coleman's public persona has been enigmatic, in private he's been refining his marvelously spontaneous improvisatory skills all along. "Every time I come to New York, I play with Ornette," says Haden. "And every time I play with him, I learn something new about improvising." (See "Jazz.")

Ethan Smith

S.O.B.'s—Most nights, sets at 10 and midnight. 5/29: La Prensa; Willie Villegas. 5/31: Israel Vibrations. 6/2: Ronny Jordan. 6/4: Del Tha Funkee Homosapien; Blackalicious; MC Paul Barman. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 6/1: Dead Voices on Air; The Legendary Pink Dots. 6/3: Conehead Buddha. 6/4: Earth Crisis; Reach the Sky. *161 Hudson St. (212-386-3600). $.*

Clubland

Centro-Fly—Its of-the-moment status passing, Centro Fly will hopefully get down to the business of be coming a great dance club. Note to owners: Bottl service might bring in the big bucks, but the vib on the dance floor suffers immeasurably. Thursdays "Subliminal Sessions" with D.J. Erick Morillo an occasional special guests like Armand van Helde

Photographs: top, courtesy of Verve Records; bottom, Carol Friedmar and "Little" Louie Vega. The second Friday of every month: long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district nightspot. The change hasn't hurt them any: Chicago house-music god Marshall Jefferson recently spun a heavenly set there. Third Friday of every month: House party "Con-fu-sion," also a refugee from Baktun, with big-name D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big-beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. Mondays: After a long hiatus, Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen" returns. *45 W. 21st St. (212-803-7859).*

Cheetah—A tacky, jungle-themed club with a spacious dance floor and a decent sound system nonetheless. Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: "Clique," where the socialite set grooves to the hip-hop beats of fellow upper-cruster D.J. Samantha Ronson. Fridays: Blokes go crazy to trance and house at "GBH" ("Great British House"). *12 W. 21st St. (212-206-7770).*

"Destiny"—Saturdays at 10. A great new Saturday-night soulful house party in Brooklyn with a nice roster of guest D.J.'s like Tony Humphries, Nicky Siano, and Fred Pierce. The nightspot's spacious, dancer-friendly floor, no-attitude door policy, and warm, friendly crowd make "Destiny" one of the year's best new club nights. 6/3: "Rockstar Loft" resident D.J. Juan Valentin; Kervyn Mark. *The Tin Room, 1 Front St., Brooklyn (718-707-1377).*

rank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town, from the 205 Club to Baktun, is just now settling into its own groove. And what a groove it is: On a recent Friday, track-suited break-dancers, baggy pants–clad dancers, and bare-chested musclemen got down to the ecstatic house of D.J. White Mike with a floor-shaking intensity. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

hine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." 6/5: "Giant Step Mondays" presents "Bossa Mundo . . . when Brazil meets the World" with D.J. Yellow; François K; MKL; Salomé de Bahia. *285 W. Broadway (212-941-0900).*

ilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 5/31: Thomas Brinkmann; Neil Landstrumm. 6/1: Raucous big-beat provided by D.J.'s Cut La Rock; Spaceraiders. 6/2: Josh Wink. *530 W. 27th St. (212-268-1600).*

yl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music ourist's paradise and quite possibly the best club in he city. Wednesdays: "Little" Louie Vega spins at he relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the oom) house party "Dance Ritual." Fridays: Hard, rippy house (affectionately nicknamed "K-hole ouse" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*

Jazz

"Bell Atlantic Jazz Festival" presents: Ornette Coleman Trio—6/1 at 7. Battery Park (877-4BA-FEST) $40.

"Bell Atlantic Jazz Festival" presents: "Art of the Song"—6/2 at 8. With the Charlie Haden Quartet. *Angel Orensanz Foundation. 172 Norfolk St. (212-780-0175). $20 advance; $25 at the door.*

"Bell Atlantic Jazz Festival" presents: Max Roach and Cecil Taylor Duo—6/4 at 6. With Davis S. Ware Quartet; Joey Baron and Ron Carter Duo; Bob Stewart and the LaGuardia High School Jazz Band. *Columbia University Steps, 116th St. and Broadway (877-4BA-FEST). Free.*

"Bell Atlantic Jazz Festival" presents: RatDog—6/4 at 3. With Bob Weir; Leftover Salmon; Gary Lucas Gods and Monsters; Brad Shepik Group; Lake Trout. *Battery Park (877-4BA-FEST). $27 advance; $35 at the door.*

"Bell Atlantic Jazz Festival" presents: Stereolab—6/3 at 5. With Yoko Ono; Graham Haynes. *Battery Park (877-4BA-FEST). $20.*

"Bell Atlantic Jazz Festival" presents: "Welcome to the Voice—An Opera"—6/9 at 8. Featuring Elvis Costello and the Brodsky Quartet. *Town Hall, 123 W. 43rd St. (212-840-2824). $40–$65.*

"Bell Atlantic Jazz Festival" presents: The Funky Meters—6/2 at 6:30. With Me'Shell Ndegeocello; The Jazz Mandolin Project. *Battery Park (877-4BA-FEST) $32 advance; $35 at the door.*

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 5/31: Charli Persip & "Supersound." 6/1: Rick Margitza Quartet. 6/2–6/3: Billy Hart Group and Bobby Sanabria Quintet. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/30–6/4: James Carter; Russell Malone Quartet. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall– style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

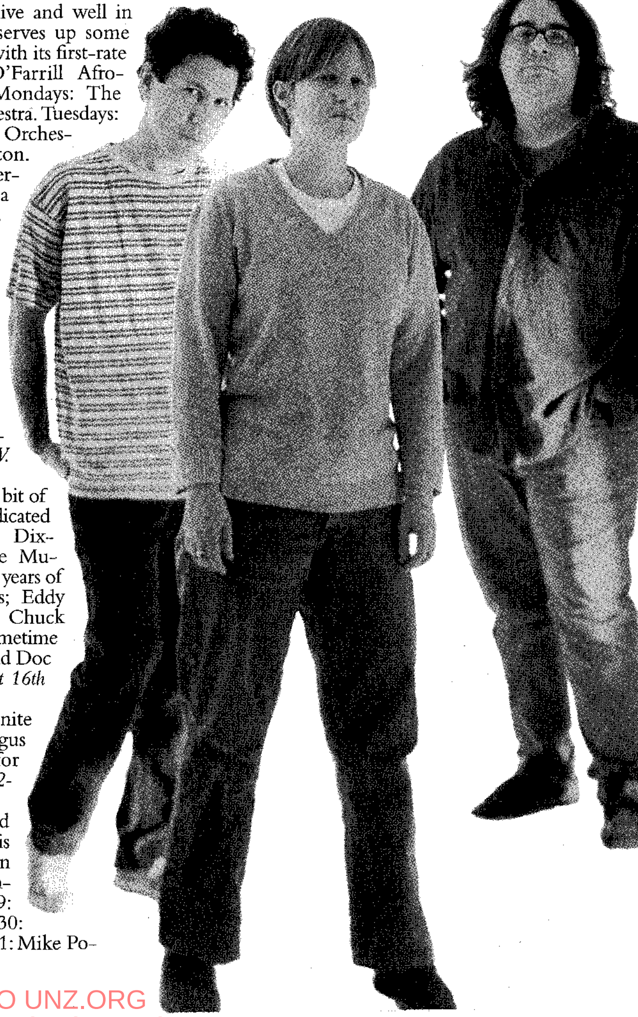
Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/29: Renaud Penant Trio. 5/30: Reid Anderson Quartet. 5/31: Mike Pojila Quartet. 6/1: Elvis Sinatra. 6/3: Adam Kolker Quartet. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 5/30–6/4: Pat Martino Hip-Bop Quartet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

Performance Inside Edition

Well-known for its sprawling Velvet Underground–style epics, Yo La Tengo (pictured) also dips into pleasing pop ("Cherry Chapstick") and clever winks to mass culture ("Let's Save Tony Orlando's House") on its new album, 'And Then Nothing Turned Itself Inside-Out.' June 1 and 2 at Irving Plaza, the trio should embody those contradictions and provide droning psychedelia to top it off. (See "Small Stages.")



otograph by Christian Lantry.

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/30: Adam Rogers. 6/1–6/4: "Bell Atlantic Jazz Festival" presents: Uri Caines Mahler Project. *116 E. 27th St. (212-576-2232).*

Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 6/1–6/4: "Bell Atlantic Jazz Festival" presents the Renee Rosnes Quartet. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 5/31: Jim Staley; Chris Mann. 6/1: Electroluxe. 6/2: Makigami Koichi; Carla Bozulich. 6/3: Bobby Few & Avram Feffer; Tim Sparks. 6/4: Moldy Dogs; Ira Cohen. *107 Norfolk St. (212-358-7503).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 5/30–6/4: Eric Reed and The New York Seven featuring Marcus Printup, Wycliffe Gordon, Wessell Anderson, Wayne Escoffery, Barak Mori, and Rodney Green. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 5/30: John Rubin's "Just Friends." 5/31: "Chicks With Shticks." *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 6/4: Colin Quinn; Dave Attell; Bill Santiago; Nick DiPoalo; Mitch Fatel; Godfry; Marc Maron. *117 MacDougal St. (212-254-3480).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 5/29: Gotham All-Stars. 5/31: Robert Klein. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known tc drop by here unannounced to warm up for his *Letterman* appearances. Shows Sunday through Thursday, 7 and 9. Fridays and Saturdays, 8, 10, and 12:1 A.M. $12 cover. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, th Oak Room hosts some formidable names in it cozy environs. (Early shows Tues.–Sat., late show Fri. and Sat.) Sundays: The Howard Fishma Quartet. Through 6/3: Barbara Brussell. *59 W. 44t St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restauran with an intimate cabaret space. Sundays at 8: Lis Asher and Jeff Waxman. Through 6/3: Kaye Ballard. *450 Park Ave. So., at 30th St. (212-532-4370)*

Cafe Carlyle—Every Monday, Woody Allen swing through the early set with Eddy Davis & His Nev Orleans Jazz Band at 8:45. $60. *Carlyle Hote. Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Caf Pierre with a special program called "Fascinatin Rhythms: 50 Years of American Popular Song an Jazz." Sun.–Mon., Nancy Winston sings and play piano. $19 minimum; jacket and tie required. *Fif Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Friday and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubir eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Danny's Skylight Room—$20, plus $15 minimun 5/31 at 9:15: Jaymie Meyer. *346 W. 46th St. (21. 265-8130).*

Feinstein's at the Regency—Michael Feinstei cabaret space at the Regency Hotel shares t room with the restaurant 540 Park. Tickets are $ and there is a $50 food-and-drink minimu Through 6/10: Rosemary Clooney debuts h new album *Brazil. 540 Park Ave., at 61st St. (21 307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest pos show snuggery, right next door to an overwroug Russian restaurant—steer clear of the Cossac dagger-toting doormen and you'll be fi Wed.–Thurs., sets at 9. Fri. and Sat., sets at 9 a 11. $30 cover; $20 minimum. Through 6/3: Ste Ross in "Love & Laughter: Part One." *365 W. 4 St. (212-586-0244).*

Judy's—This cozy and friendly piano bar featu two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/31: Yvonne Sherwell "Transmigration." 6/1: Leslie Anderson with Bo by Peaco. 6/2: Bianca Leigh in "Venus on Bandshell"; Arthur Kirson and Jay Kerr in "Our O Songbook—Part 2." 6/3: Judy Kreston and Da Lahm in "Keep It in the Family." 6/4: Jill Fu with Jerry Scott; Debbie Burdett and David Shafer; Bianca Leigh in "Venus on Bandshell." *1 Eighth Ave., bet. 18th and 19th Sts. (212-929-541*

Performance

Make It Funkee

Before Dr. Dre beamed up to Parliament's Mothership, Del Tha Funkee Homosapien (pictured) unleashed similar grooves on his 1991 debut, 'I Wish My Brother George Was Here.' Almost a decade later, Del's still as inventive as ever, reaching deep into hip-hop's underground for the left-field sounds of his latest release, 'Both Sides of the Brain.' When the hip-hopper plays S.O.B.'s on June 4, he'll share the bill with Brown University graduate MC Paul Barman, who also inhabits a world of his own, rapping about everything from Hanukkah gelt to Red Grooms. (See "Small Stages.")

Photograph by Jacob Rosenb

in concert

David Parsons...Little Orchestra Society

Classical Music

The Little Orchestra Society—Continues its tenth anniversary "Vivaldi's Venice" series with *Il Tamerlano*; led by Dino Anagnost, 5/31 at 7:30. *Alice Tully Hall, Lincoln Center (212-721-6500); $30–$40.*

Trudy Lau and Ursula Wang, Piano—Perform works by Dvorak, Poulenc, Brahms, Schubert, and the world premiere of Zou Xiangping's *Kui*, 5/31 at 8. *Weill Recital Hall, 541 W. 57th St. (212-247-7800); $15; $10 for seniors and students.*

Eos Orchestra—Explores King George III's madness in Peter Maxwell Davies's *Eight Songs for a Mad King* as well as Bach's Overture to *Orione* and Haydn's Symphony No. 104 (*London*); 6/1 at 8. *Society for Ethical Culture, 2 W. 64th St. (212-664-1390); $25–$40.*

Da Capo Chamber Players—Perform the rarely heard *Ursonate* by Dada artist Kurt Schwitters, 6/1 at 8. *The Washington Square United Methodist Church, 135 W. 4th St. (212-799-5783); $15; $10 for seniors and students.*

Duende Flamenco Festival—Presents Manuel Soler Company, 6/2 at 8, and Carmen Cortés Company, 6/3 at 8, both from Spain. *Symphony Space, Broadway at 95th St. (212-864-5400); $35.*

Wild Ginger Philharmonic—Performs Brahms's Symphony No. 3 in F major, Wagner's Overture to *Tannhäuser*, and Humperdinck's Overture to *Hansel and Gretel*, 6/2 and 6/3 at 8. *Good Sheperd-Faith Presbyterian Church, 152 W. 66th St. (212-879-1363); suggested donations $20; $10 for seniors and students.*

World Journal Youth Orchestra—Performs works by Mozart, Ho Zhan-Ha, Vivaldi; led by Lance Inouye, 6/3 at 8:30. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (212-501-3330); $10.*

New England Symphonic Ensemble—Performs Vaughan Williams's *Dona Nobis*; led by Richard Hynson, 6/4 at 2. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$68.*

Carmen Tancredi, Mezzo-Soprano—Performs "Echoes of Spain," arias, songs, and dance related to Spanish history and culture, 6/4 at 7. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (212-501-3330); $35.*

Choral Symphony Society and New York Cantata Singers—Perform Handel's *Oratorio L'Allegro, Il Penseroso ed Il Moderato*, 6/4 at 3. *Christ and St. Stephen's Church, 120 W. 69th St. (212-864-7541); $15; $7.50 for seniors and students.*

Metropolitan Soloists—Performs music for wind ensemble; works by Beethoven, Brahms, Krommer, Mozart, Strauss, and others, 6/5, 6/12 and 6/19 at 7. *Isham Park at northeast corner of Isham St. and Broadway; rain location 20 Cumming St., bet. Broadway and Seaman Ave. (212-569-7137); free.*

Lisa Garner, Flute—Performs chamber works by Phillipe Gaubert, Teresa Levelle, John Corigliano, and others, 6/6 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); free.*

Faculty of Mannes Bach Institute—Perform solo and large and small chamber works of Bach, 6/5 and 6/12 at 8. *Mannes College of Music, 150 W. 85th St. (212-580-0210, ext. 277); $15.*

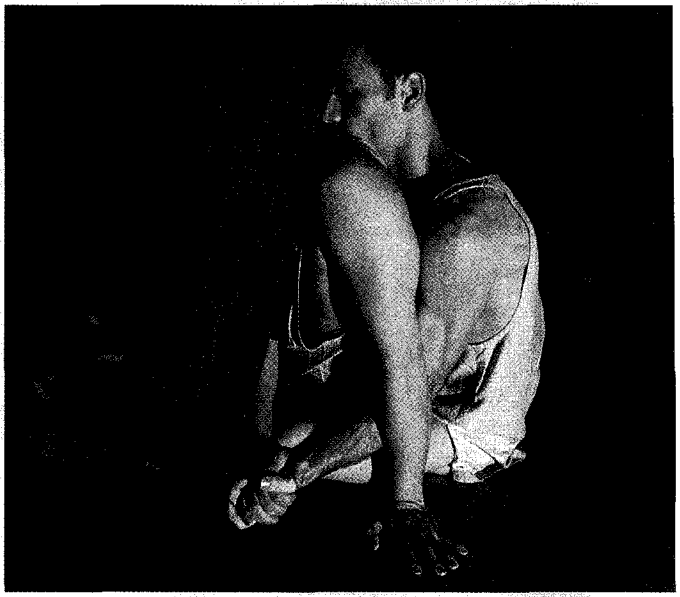
Désirée Halac, Mezzo-Soprano; Helen Lin, Piano; and The North/South Chamber Orchestra—Premiere works by Stefania de Kennessey, Max Lifchitz, Gilberto Mendes, and others, 6/6 at 8. *Christ and St. Stephen's Church, 120 W. 69th St. (212-864-7541); free.*

Preview

The Nakedness of Man

"My work may not be about big jumps and bright colors," says choreographer John Jasperse, "but it's not fatalistic either." His acclaimed *Excessories* (1995) was a raw examination of the human body and sexual fetishism (the dancers tugged at one another's exposed genitals). Returning to this theme from a softer side, Jasperse has created *Ft. Blossom.* "*Excessories* is a clinical view of flesh," he says. "*Ft. Blossom* is more personal in its approach." Named after a childhood friend's tree house, *Ft. Blossom* deals with vulnerability and the nature of change. Using gelatinous sacs that double as furniture, the dance suggests human adaptability and softness. The 36-year-old choreographer will premiere *Ft. Blossom* at the Kitchen this week in a program with *Excessories.* "The Kitchen seemed like an opportunity to try something risky and bold." Recently, Jasperse's work has been commissioned by high-profile companies like William Forsythe's Ballett Frankfurt, Israel's Batsheva Dance Company, and Mikhail Baryshnikov's White Oak Dance Project, which will perform Jasperse's *See Through Knot* for the first time in New York next month at BAM. But his own troupe is the laboratory for his work, which encompasses dance, ordinary movement, and performance art. "The most interesting thing about dance is that there can be a multiplicity of things happening," he says, "and it's powerful because of its complexity." (See "Dance.")

Rose-Anne Clermont



Opera

Amato Opera—Presents Mozart's *The Marriage of Figaro*, 5/20–6/18; call for times. *319 Bowery (212-228-8200); $25, $50 gala, $20 seniors and children under 12.*

Dance

American Ballet Theatre—Continues its spring season through 7/1; please call for performance schedules and prices. *Metropolitan Opera House, Lincoln Center (212-362-6000).*

New York City Ballet—Continues its nine-week season through 6/25; please call for performance schedules and prices. *New York State Theater, Lincoln Center (212-870-5570).*

John Jasperse Company—Premieres *Ft. Blossom*, as well as *Excessories*, 5/31 at 8 and 6/1–6/3 at 8. *The Kitchen Center, 512 W. 19th St. (212-255-5793); $15.*

H.T. Chen and Dancers—Premieres *Bian Dan*, a dance with a multi-generational cast involving non-dancers, 6/1–6/11; please call for times. *La MaMa Experimental Theater Club, 74A E. 4th St. (212-475-7710); $15–$20; $12 for seniors and students.*

The Parsons Dance Company—Premieres *Images*, a multimedia dance collaboration between Parsons and photographer Howard Schatz, 6/6–6/18; please call for times. *The Joyce Theater, 175 Eighth Ave. (212-242-0800); $35.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Maria Anguerra de Sojo.

the mix

Taste of TriBeCa...*The Onion* Unplugged...Charles Grodin

John Leonard's TV Notes

Secret Cutting (5/30; 9 to 11 P.M.; USA) follows the mopey and unpopular Kimberlee Peterson around as she's picked on by the smart set at high school, dumped on by a boyfriend who only wants her body, yakked at by her self-absorbed mother (Sean Young), and neglected by her absentee father (Robert Wisden), until she finally turns the scissors of her art on herself, along with a kitchen knife, a razor blade, and the dashboard cigarette lighter in the family car. Will therapist Rhea Perlman be able to help before it's too late? Some creepy power here, but we are also reminded of why there are so many shootings in suburban high schools.

The Tulsa Lynching of 1921: A Hidden Story (5/31; 6:30 to 8 P.M.; Cinemax) re-creates the awful past, with Alfre Woodard, Ed Asner, Bill Cosby, Mary Kay Place, Roscoe Lee Browne, Celeste Holm, Courtney B. Vance, Nell Carter, and many others lending their voices to a reading-aloud of the historical record while we look at archival footage of the events that left 300 dead, 4,000 homeless, a whole community burned to the ground, and the KKK triumphant.

The Source: The Story of the Beats and the Beat Generation (5/31; 9:30 to 11 P.M.; Channel 13) looks for the start of the sixties in the fifties (on the road, of course), with an *American Masters* emphasis on Jack Kerouac (impersonated by Johnny Depp), Allen Ginsberg (John Turturro), and William Burroughs (Dennis Hopper, natch), plus interviews with everyone from Timothy Leary to Philip Glass to Michael McClure to Ed Sanders to Robert Creeley to a surprisingly bitter Lawrence Ferlinghetti and clips of everybody from Steve Allen and Steve Martin to Norman Mailer and William F. Buckley Jr. Having Howled myself, I love this stuff.

Lord Edgware Dies (6/4; 8 to 10 P.M.; A&E) brings back David Suchet as Hercule Poirot in a two-hour case involving a murdered peer, his actress wife, his hate-filled daughter, his debt-ridden nephew, and, believe it or not, an extremely suspect butler. You may see the triple-cross coming a half-hour away (we did in my house), but all of the alibis are better than the single American accent, and the period detail is delicious.

Radio Highlights

"A Garland for Linda"—6/3 at 8 P.M.: In honor of the late Linda McCartney, Sir Paul and other British musicians composed nine a cappella choral arrangements which will be broadcast live from Riverside Church on the Upper West Side. The piece also includes an interview with the former Beatle. WNYC, 93.9 FM.

Lectures and Panels

"Prostate Cancer—Controversies in Screening and Treatment"—5/31 at 6 P.M.: A lecture and public discussion with Drs. Steven A. Leibel and Carl A. Olsson, as part of the "Rudin Lectures for the Public" series. The New York Academy of Medicine, 1216 Fifth Ave., at 103rd St. (212-822-7273); free, registration required.

"Reinventing Vision: The Cinema's Radical Challenge to Representation"—5/30 at 7 P.M.: Professor Tom Gunning and the University of Chicago's Committee on Cinema and Media address the changing face of cinema at the turn of the century, in conjunction with the Guggenheim's exhibition "1900: Art at the Crossroads." Guggenheim Museum, Fifth Ave. at 89th St. (212-423-3500); $10, $7 students and seniors.

"La Ciudad"—6/4 at 1 P.M.: A screening of the award-winning film followed by a discussion of immigrant labor with panelists Jon Bloom of the Workers Defense League, filmmaker David Riker, and garment workers who appear in the film. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257); contibution requested, call for reservation.

Election 2000: The Message, the Issues, the Messengers—6/5 at 7 P.M.: The upcoming local and national elections considered by John Fund of the *Wall Street Journal*, Clyde Haberman of the New York *Times*, John Podhoretz of the *Post*, and our own Michael Tomasky. Melissa Russo of Channel 4 News will moderate. The Lighthouse, 111 East 59th St., bet. Park and Lexington Aves. (212-370-0320); $36, $50 after June 1.

"Bauhaus in America"—6/4 at 4 P.M.: A screening and discussion of Judith Pearlman's documentary film about architecture, design, and human nature, presented in conjunction with the museum's exhibition "Anni Albers." The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3200); $8, $5.50 students and seniors.

Funny People: Charles Grodin Talks With Janeane Garofalo—6/7 at 8 P.M.: MSNBC talk-show host and actor Charles Grodin presents a discussion with the award-winning actress, comedienne, and *Saturday Night Live* regular at the 92nd St. Y, Lexington Ave. at 92nd St. (212-996-1100); $20.

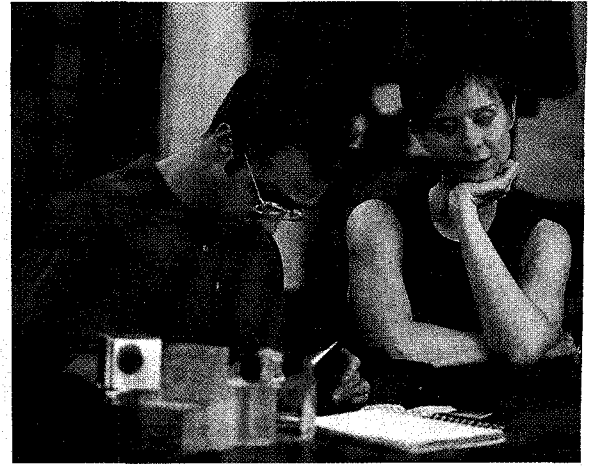
"The State of the Onion"—6/8 at 8 P.M.: The Toyota Comedy Festival presents a panel discussion with the editors and writers of *The Onion*, moderated by CNN's Jeff Greenfield, to be held on the set o Comedy Central's *The Daily Show With Jon Stewart* 513 W. 54th St. (800-33-TOYOTA); free, admission i first-come, first-served; doors open at 7:30 P.M.

The Tube

Mr. Small

Unlike his *Sex and the City* character Steve the bartender, who irritates Miranda with his late nights and late sleeping, David Eigenberg is a morning person. "Not crazy early like my father," says the 36-year-old actor. "He's like a five- or six-in-the-morning type of guy; I'm more like an eight." Eigenberg identifies more easily with other aspects of Steve—specifically his brokeness. "I was very, very poor for many years a while back," says Eigenberg. "My impulse was always to open the menu and look at the prices: *Hmm, pasta? Chicken?* 'Um, I'll have a sandwich and, oh, let's see, a glass of water.' " Growing up in Naperville, Illinois, Eigenberg worked as a stable hand. ("I did a lot of work with horses, which I was never in love with," he admits. "I was in love with the girls who rode them.") After five weeks at the University of Iowa—"I got kicked out of my dorm for drinking and vandalizing"—and a spell with the Marine Corps, Eigenberg decided to become an actor. The money started flowing a little faster when he was cast in *Special Operations Force* with Dennis Rodman. "I mentioned basketball to him once, and he was like, 'Why you gotta go there?' " says Eigenberg with a Rodman-worthy sneer. Despite the show's Mondays-at-midnight airtime, Eigenberg says, people still recognize him from it. Now that Mr. Big is out of the way and Steve is *Sex and the City's* most appealingly normal man—"He's the only guy who doesn't have a small penis or a foot fetish"—Eigenberg should probably plan on being noticed a little more frequently. Eigenberg, however, won't be seeing much of himself. "Um," he says, "I don't have cable." *Sex and the City's* third season premieres June 4 at 9 P.M.

ARIEL LEVY



Photograph by Craig Blankenhorn/HBC

GAME WEEK

HOME ● AWAY ○

	MON	TUE	WED	THUR	FRI	SAT	SUN
METS	○ LA FSNY 7:05 P.M.	○ LA WPIX 10:10 P.M.	○ LA FSNY 10:05 P.M.		● TB FSNY 7:10 P.M.	● TB WPIX 7:10 P.M.	● TB WPIX 1:10 P.M.
YANKEES	● OAK MSG 1:05 P.M.	● OAK MSG 7:05 P.M.	● OAK MSG 7:05 P.M.		○ ATL FOX 7:40 P.M.	○ ATL FOX 1:05 P.M.	○ ATL FOX 1:10 P.M.
KNICKS	● IND NBC 5:30 P.M.		○ IND NBC 9 P.M. (IF NEC.)		● IND NBC TBA (IF NEC.)		○ IND NBC TBA (IF NEC.)
	5/29	5/30	5/31	6/1	6/2	6/3	6/4

The Written Word

Moth Slam!—5/31 at 8 P.M., signup at 7:30 P.M.: A competitive storytelling event hosted by Timothy "Speed" Levitch, star of the documentary *The Cruise,* where random attendees are invited to tell a five-minute story with the theme "Crossed Wires: Stories That Spring From Misunderstandings," at Dixon Place Theatre, 309 E. 26th St., at Second Ave. (212-741-8926); $5.

Machi Tawara—6/1 at 6:30 P.M.: Japan's popular contemporary tanka poet will speak with moderator Professor Edwin Cranston of Harvard University at Japan Society, 333 E. 47th St. (212-715-3015 for tickets); $10, $5 students.

Christine Stansell—6/4 at 2 P.M.: Book signing and discussion of her latest work, *American Moderns: Bohemian New York and the Creation of a New Century,* at the New-York Historical Society, 2 W. 77th St. (212-873-3400); $5 adults, $3 students and seniors, call to reserve place or preorder book.

errin Ireland and Jane Bernstein—6/4 at 7 P.M.: Reading from their respective works *Ana Imagined* and *Bereft: A Sister's Story,* at Temple Bar, 332 Lafayette St. (212-925-4242); free.

my Hempel and Julia Slaven—6/4 at 7 P.M.: As part of the "Sunday Evening Reading" series, Hempel will read from her new work and Slaven will read from her collection of stories *The Woman Who Cut Off Her Leg at the Maidstone Club* at KGB, 85 E. 4th St. (212-505-3360); free.

dam Berlin—6/6 at 7 P.M.: Book signing and reading from the author's newest book, *Headlock,* at Borders Books & Music, 550 Second Ave., at 32nd St. (212-685-3938); free.

Tours

ew York in War and Peace— 5/29 at 1 P.M.: A Memorial Day walking tour of Lower Manhattan to revisit the city's battlefields, war monuments, and anti-war protests, as well as homes of generals, Confederate spies, peacemakers, and military inventors. Meet at the intersection of Broadway and Murray St., at entrance to City Hall Park (212-439-1090); $12, $10 students and seniors.

ultiethnic East Harlem—6/3 at 1 P.M.: A unique two-hour walking tour of East Harlem, one of New York's largest and most vibrant multiethnic communities. Meet at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $12, $10 students and seniors.

dical Lower East Side Walking Tour—6/4 at 1 P.M.: Featuring historical sites such as the Henry Street Settlement and Seward Park High School, with discussion of Lower East Side personalities like Rose Pastor Stokes, Abraham Cahan, and the Rosenbergs. Meet opposite the old *Jewish Daily Forward* building at 175 E. Broadway (718-492-0069); $10.

City and Suburban Homes Historic Landmark Tour—6/4 at 1 P.M.: A walking tour featuring city and suburban homes, Shively sanitary tenements, P.S. 158, Webster Library, John Jay Park, and the former East Side Settlement House. Meet at the City and Suburban Homes Archive Room, 515 E. 78th St., lower level (212-388-0883); free.

Old New England in the Bronx—6/4 at 4 P.M.: Explore this tiny enclave in the Bronx, stopping for lunch at a local restaurant and strolling down a New England main street with historian and author Lloyd Ultan. 92nd St. Y, Lexington Ave. at 92nd St. (212-996-1100); $55, transportation included.

Benefits

Jennifer Muller Twenty-fifth Anniversary Season Gala Benefit Performance—5/31 at 7:30 P.M.; The American Dance Premiere of *Spores, Solitude and Summer Humming,* as well as dinner, dancing, and live music afterward, to benefit the Joyce Theater. The Joyce Theater, 175 Eighth Avenue, at 19th St. (212-691-3803); $250–$500 gala benefit, $100–$150 benefit reception.

"Taste of TriBeCa"—6/3 at 11:30 A.M.: An outdoor luncheon buffet featuring signature dishes from more than 40 of TriBeCa's finest caterers and restaurants, including Bouley Bakery, the Odeon, and Tribeca Grill, to benefit the arts-enrichment programs at TriBeCa's public elementary schools. Duane St. bet. Greenwich and Hudson Sts. Tickets available through Ticketmaster (212-307-7171) for $30, or for more information visit www.tasteoftribeca.citysearch.com.

Washington Square Music Festival Benefit—6/4 at 4 P.M.: A cocktail-and-hors-d'oeuvre jazz party preceded by a rare opportunity to ascend the Washington Square Arch, with proceeds to benefit the festival's forty-second season of free classical and classic-jazz concerts. Post-ascent celebration at a board member's home on the north side of Washington Square (212-431-1088); $75 cocktail party only, $100 party and arch ascent.

The Catalog for Giving's Fifth Annual Urban Hero Awards Benefit—6/5 at 6 P.M.: An evening featuring cocktails, dinner, auction, and an awards ceremony in which celebrities present awards to fourteen young urban heroes, with all proceeds to benefit the disadvantaged-youth organizations listed in *The Catalog For Giving*. Pier 60, Chelsea Piers, 23rd St. and the Hudson River (212-765-8212 for tickets); $250–$25,000.

"Project Renewal Annual Reception and Auction"—6/6 at 6 P.M.: A cocktail party and auction of high-profile items such as Knicks box seats, a week's stay in Cabo San Lucas, opera tickets, and more, to benefit Project Renewal's outreach, treatment, housing, and employment programs for men and women in need of aid. The Central Park Boathouse, 72nd St. and Park Drive North (212-620-0340); $150.

Events

Award-Winning Roses Week—6/3–6/11, 10 to 5 P.M.: An eight-day celebration of the Peggy Rockefeller Rose Garden in peak bloom, featuring expert tips, tours, book signings by prominent authors, family garden adventures, childrens' activities, an afternoon tea, musical performances, classes, and more. The New York Botanical Garden, 200th St. and Kazimiroff Blvd. in the Bronx (718-817-8700); "Garden Passport" is $10, $7.50 students and seniors, $1 children. Event admission prices vary.

***Tricycle*'s Seventh Annual Change Your Mind Day**—6/3 from 12:30 to 5:30 P.M.: An outdoors afternoon featuring music, poetry, contemplative exercises, and introductory meditation practice from a variety of Buddhist traditions. There's also a special program for children at 3 P.M. The Great Hill, Central Park, at 106th St. (800-950-7008); free.

Flavors of the East Village—6/3 from noon till 3 P.M.: The third annual fund-raising event hosted by four public elementary schools, featuring renowned New York chefs givings "tastes" of their diverse specialties, as well as musicians, face painters, clowns, balloon artists, and more. St. Mark's Place bet. First Ave. and Ave. A (212-529-4814); free, "tastes" are $2 each.

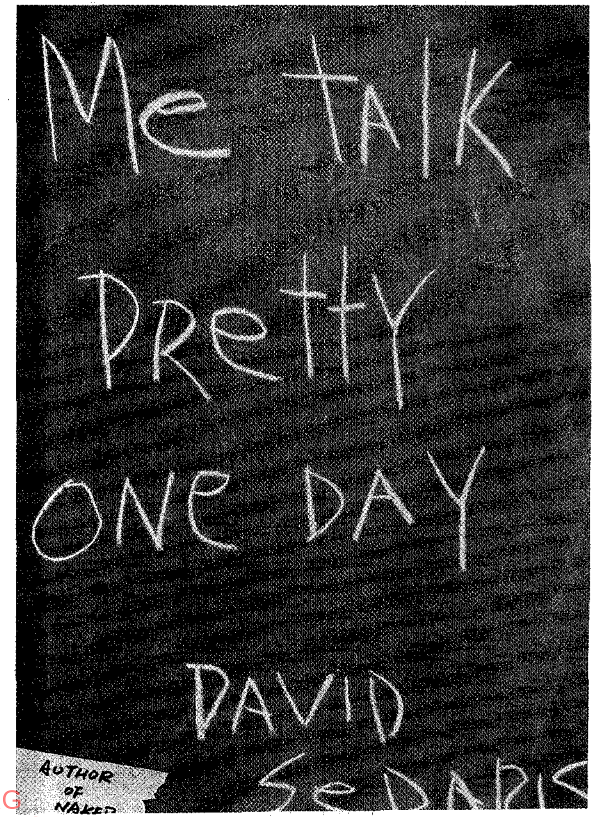
Exhibitions

New York Inside Out—Through 8/20, Tues.–Sunday, 11 A.M.–5 P.M.: A collection of photographs por-

In Print

Speak Softly and Carry a Big Shtick

s usual, David Sedaris is funny as hell in his latest book, 'Me Talk Pretty ne Day,' which chronicles his rise from lisping fifth-grader avoiding "s" words all costs ("On the final day of the year we take down the pine tree in our liv- g room and eat marine life.") to crystal meth–addled performance artist, and to expatriate. ("I wound up in Normandy the same way my mother wound in North Carolina: you meet a guy, relinquish a tiny bit of control, and the xt thing you know you're eating a different part of the pig.") Sedaris will be ading at Barnes & Noble Union Square on June 1 at 7:30 P.M.



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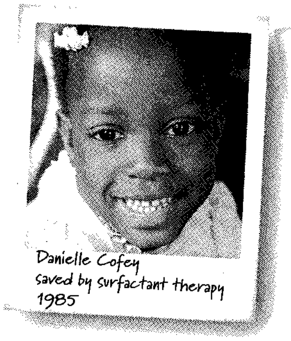
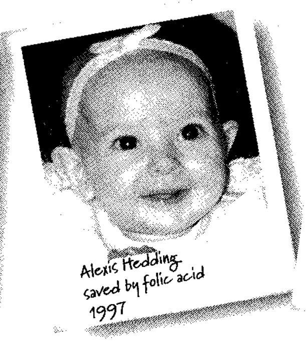
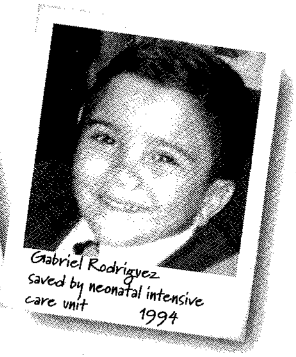


Danielle Cofey
saved by surfactant therapy
1985



Alexis Hedding
saved by folic acid
1997



Gabriel Rodriguez
saved by neonatal intensive care unit
1994

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Solutions to last week's puzzles

V	I	R	U	S	E	S	■	L	O	S	T	D	O	G
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E	■	I	■	F	■	K	■	E	■	P	■	P	■	N
R	I	D	E	■	W	E	L	L	H	E	E	L	E	D
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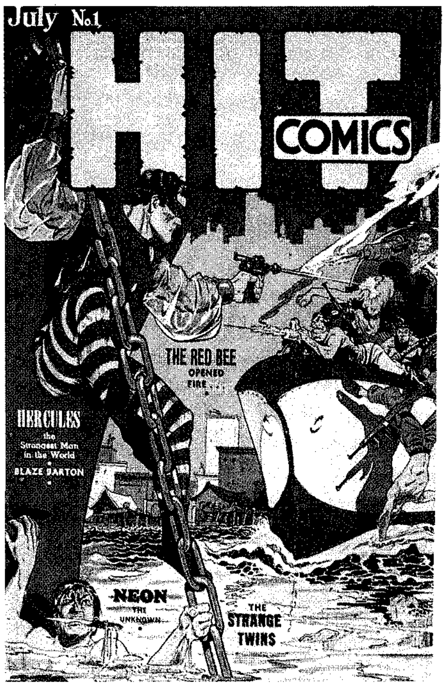

Happening **Comics lovers, this is your lucky week. Fellow enthusiast Kevin Smith's *Clerks* airs as an animated series on ABC on May 31 at 9:30 P.M. And those more interested in the old school can check out Ron Goulart's *Comic Book Culture: An Illustrated History*, packed with thirties and forties relics like the Lou Fine drawing pictured above. Call Collectors Press at 800-423-1848 to renew your relationships with Plastic Man and Captain Marvel.**

traying New Yorkers at home, selected from sub missions, as part of the New-York Historical Soci ety's efforts to expand their archives of the twen tieth and twenty-first centuries. The New-Yor Historical Society, 2 W. 77th St. (212-873-3400 $5 adults, $3 students and seniors.

"Fighting Dinosaurs: New Discoveries Fro Mongolia"—Through 10/29, 10 A.M.–5:45 P.M Fri. and Sat. open until 8:45 P.M.: Featuring spec tacular new specimens from the Gobi deser many on view for the first time in the U.S., an models of feathered dinosaurs. American Muse um of Natural History, Central Park West at 79t St. (212-769-5100); $6–$10.

Sports

Race Against Teen Smoking—6/4, at 8:30 A.M.: Yo don't want to see them end up loitering (and li tering) outside office buildings; help save the lives along the way. The National Council c Women's Health and the New York Road Ru ners Club have put together three races—a 1. mile fun walk (8:30 A.M.), a race for youths A.M.), and a four-mile fun run (9:30 A.M.)— support of the fight against teen tobacco use ar addiction. Stop by the registration tent on Ea Drive and 97th St. for course details; numbe and T-shirts may be picked up at the NYRRC, E. 89th St., 6/1–6/2 from noon–7 P.M., 6/3 fro 11:30 A.M.–4:30 P.M., or on race day at the ter Nonmembers $20; limited race-day entries $2 Call 212-860-4455 or visit www.nyrrc.org f more information.

kids

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Children's Events

Outta My Way—It's one thing to read to your kids about all the doctors, nurses, and teachers out there. But reading to them about a profession that, on its surface, doesn't seem particularly interesting takes courage. ***MESSENGER, MESSENGER*** depicts the more human side of the guys who whiz by on bikes, make a living based on speed, and confront more job-related obstacles than the rest of us. Authored by Robert Burleigh, illustrated by Barry Root. Available in bookstores throughout the city.

Without a Moment of Hesitation—Right now, Broadway has a handful of shows that are appropriate for young kids, but the revival of **THE MUSIC MAN** brings a charming tale forward without any beasts, clawing cats, or gun-toting gals. Kids will relate to 11-year-old Michael Phelan, the adorable Winthrop Paroo, who gets teased by a girl who has a secret crush on him. Tickets are $40–$85. At the Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

A Camping We Will Go—City kids are no strangers to the summer-camp experience. Several places around the city provide fun and unusual camps, and some spots are still open. The **SOUTH STREET SEAPORT MUSEUM** offers weeklong archaeological programs for 8- to 16-year-olds. For those kids who'd rather explore the life of a sailor, the Seaport has another program. For more information, call 212-748-8758. **BROOKLYN ARTS EXCHANGE** has a four-week program for kindergarteners through fifth-graders. Each week highlights a different specialty: dance, theater, video, and musical theater. No experience necessary. BAX has a camp for teens as well. For information, call 718-832-0018. Long Island kids can participate in ArtSense at **THE HECKSCHER MUSEUM OF ART**. Educators guide youngsters through works on view at the Huntington museum and assist them in the creation of their own pieces. Programs are available for kindergarteners through 16-year-olds. For more information, call 631-351-3250. In New Jersey, **THE MORRIS MUSEUM** allows kids to explore the exhibitions and create art and science projects, such as animal habitats and giant murals. Located in Morristown, the museum can be reached at 973-538-0454.

ighty Crafty—The Parks Department is offering a free series of traditional American craft workshops at the historic **DYCKMAN FARMHOUSE MUSEUM**, Saturdays through 6/24. On 6/3 at 1 P.M., children will learn how to embroider their initials and other decorations on fabric that they will turn into handkerchiefs. Other workshops include wood carving, wool dying, and learning how to use a spinning wheel. 4881 Broadway, at 204th St. (212-304-9422).●

onnichi Wa Brooklyn—The Japanese Hill and Pond Garden, the heart of the **BROOKLYN BOTANIC GARDEN**, blooms again after a $3 million restoration. The garden includes flowering cherry trees and irises and peonies that grace the perimeter of the pond. For a photo op, check out the orange-red Torii, a wooden structure that indicates the presence of a shrine nearby. (The Japanese shrine at the garden is the Shinto God of Harvest.) Guided tours are available. Origami and children's activities take place on 6/4. On 6/18, join a Japanese-kite celebration. Admission is $3, $1.50 students and seniors, free to kids under 16. At 1000 Washington Ave., Brooklyn (718-623-7200).

Clowning Around—Seventh-generation circus performer and award-winning clown Bello Nock brings his playful self and the **BIG APPLE CIRCUS** to Long Island. Joining him is an international cast of circus acts, including teeterboard and hand balancers, jugglers, aerialists, acrobats, and an assortment of performing animals. Performances are through 6/4. Tickets are $16–$38 and may be purchased at the box office or by phone at 516-299-3100. At the Tilles Center for the Performing Arts, Long Island University, C.W. Post Campus, Route 25A, Brookville.●

Dancing Queen—From the Spanish culture, Andrea del Conte Danza España performs flamenco dances in the tradition of Arabic, Moorish, Gypsy, Jewish, and Christian styles. 6/3 at 4 P.M. Suggested donation to the museum is $4, $2 students and seniors, free to children 12 and younger accompanied by an adult. At the **BROOKLYN MUSEUM OF ART**, 200 Eastern Parkway (718-638-5000).●

Alef, Bet, Vet—Take a journey to the Land of the Hebrew Letters with songs, dances, and activities led by Israeli artists. The free show is in English with songs in both languages. 6/4 at 2 P.M. At the **BROOKLYN PUBLIC LIBRARY**, Grand Army Plaza (718-230-2417).●●

Pay Attention—Join parents with similar concerns as Dr. Michael Katz explores the medical conditions that affect children's attention and other disorders that may mimic Attention Deficit Disorder. 6/1 from 7:30 to 9 P.M. $40 registration fee per family. At the **CHURCHILL SCHOOL AND CENTER FOR LEARNING DISABILITIES**, 22 E. 95th St. (212-722-0610).●

Celebrate the Differences—The **PATHMARK MULTICULTURAL ARTS FESTIVAL** is designed to celebrate ethnic cultures and their traditional arts. For the first time, the free festival will be held in three boroughs: Manhattan, Brooklyn, and the Bronx. 6/2–6/4: At the South Street Seaport, with African, Asian, Latin performances. 6/11: At Grand Army Plaza in Brooklyn, celebrating Jewish and West Indian cultures. 7/15: At the Kips Bay Boys and Girls Club in the Bronx, performances celebrating Hispanic and African-American cultures. For more information, call 888-486-4656.●

Cue

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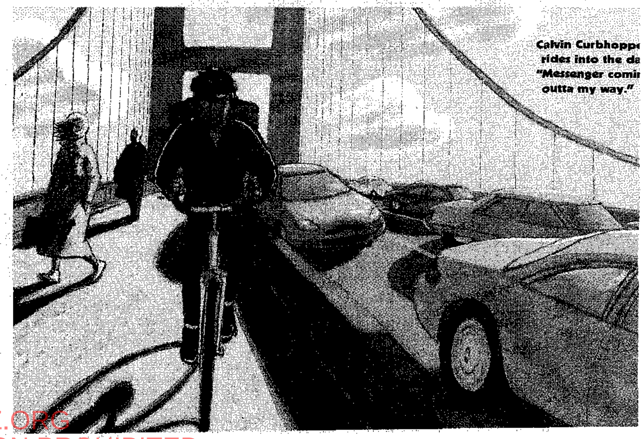
Special Delivery

Ranking right up there with meandering tourists, Jersey drivers, and subway-door blockers on that vast list of New York nuisances, bike messengers earn high scores for their remarkable ability to scare the heck out of even the most fearless pedestrian. So when I received a copy of *Messenger, Messenger*, a just-published kids' book about a day in the life of these guys, there was an initial caution I can only liken to that tentative moment before one steps off a midtown curb during rush hour. But Calvin Curbhopper got the better of me. The dude has a job to do, and like the rest of us, he has his share of obstacles to pedal around to meet his deadlines. Author Robert Burleigh captures the tone of Calvin's day with a hip-hop cadence intensely heightened by the off-kilter realism of Barry Root's illustrations. (The two were matched by the publisher but have yet to meet.) Burleigh, a Chicago native, said he got the idea for the story while watching his friend Frank, to whom the book is dedicated, toil as a bike messenger for years. As the El thundered by his loft, he explained that while the concept of a messenger service might only be familiar to urbanites, "the idea is that a kid can see someone with a job on a bike; kids ride bikes." When Root got the text, he found that the art came to him easily. "As an illustrator, you get stuck in your apartment for months at a time," says the former New Yorker. "The only people you see are the messengers, so it hit home." Calvin, a Spike Lee look-alike, is a decidedly embraceable guy who is seen "picking his spots, shortcuts through tunnels and parking lots," being dissed on an elevator, eating on the run, and finally returning home to his one-room pad equipped with a phonograph, multiple bolts on the door, and an antique stove that substitutes as a shelf for hardcover books. As for my newly revised list of nuisances, I'm happy to report the messenger has left the building. SUSAN AVERY



Calvin Curbhopp
rides into the da
"Messenger comi
outta my way."

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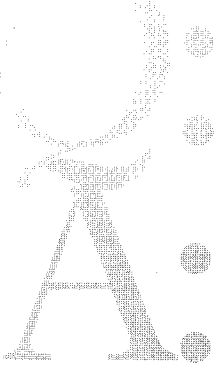

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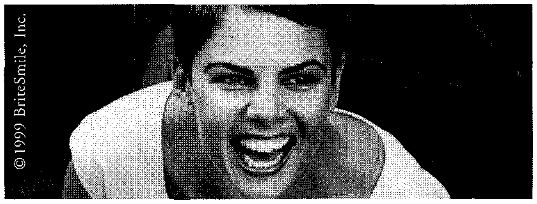

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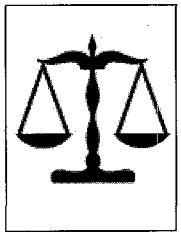

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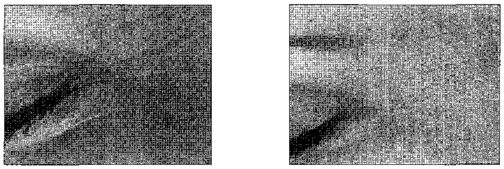

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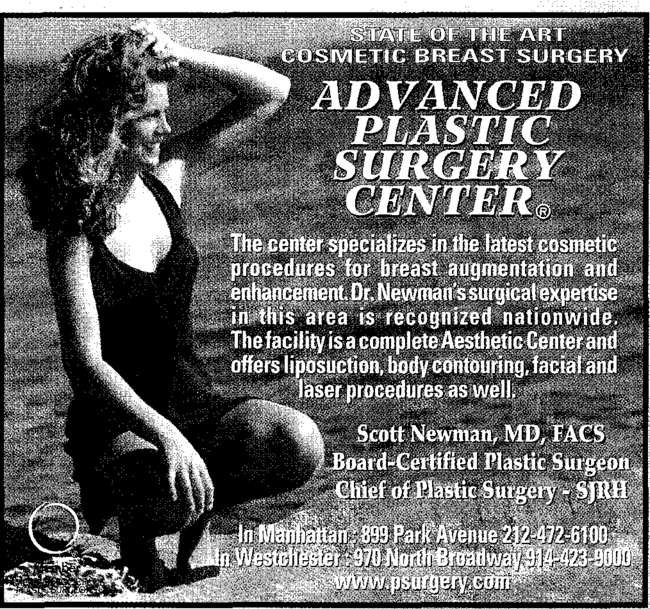

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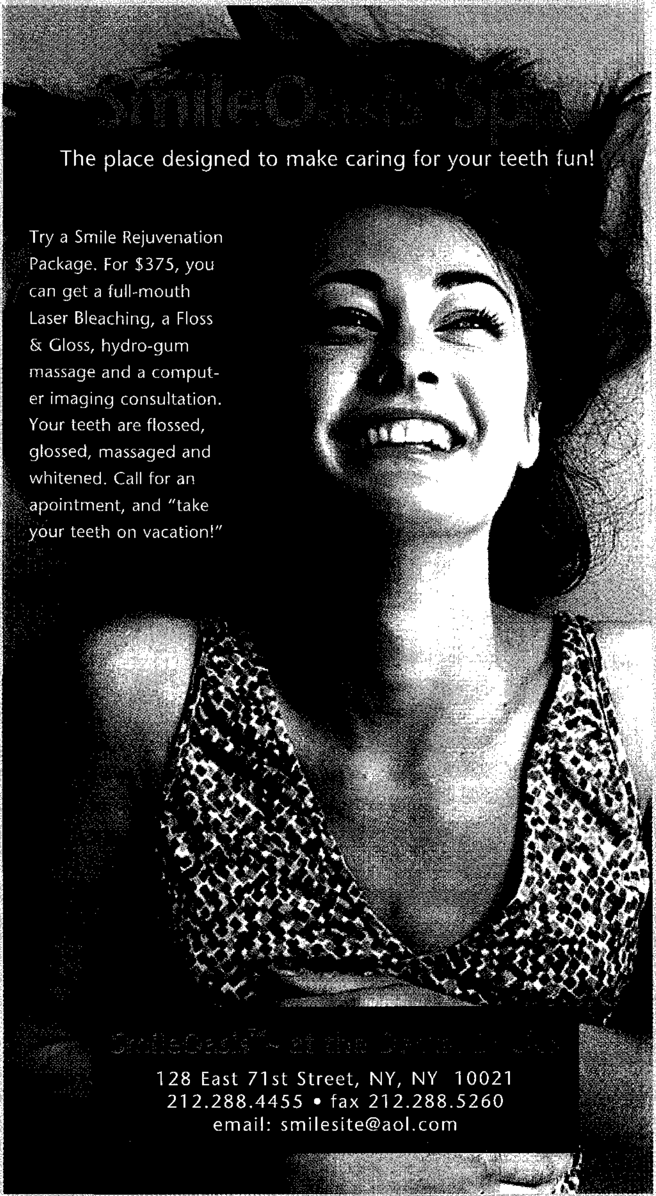

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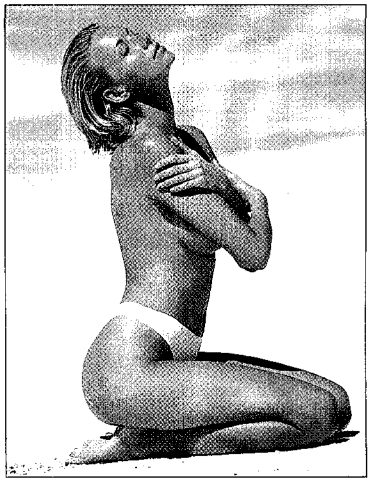

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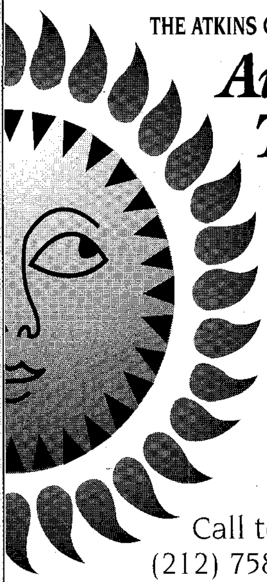

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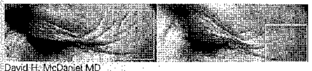

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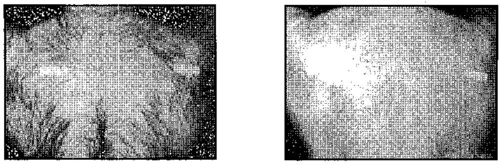

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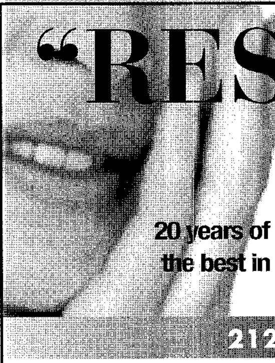

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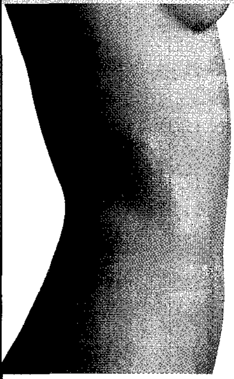

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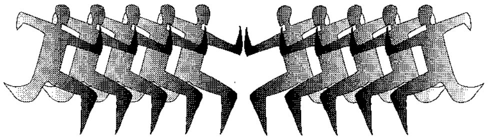

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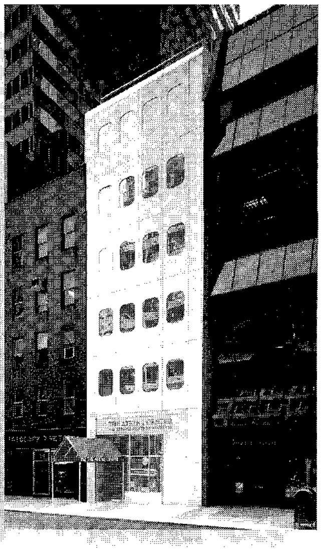

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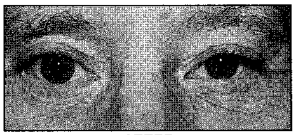
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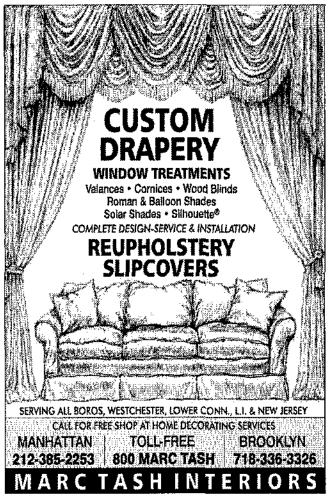

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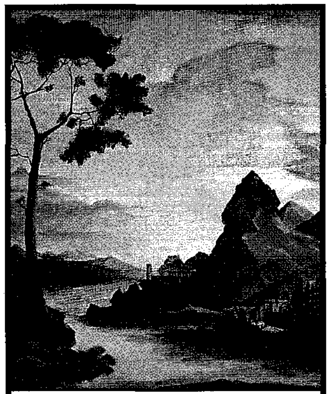

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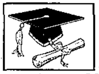

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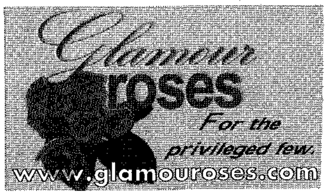
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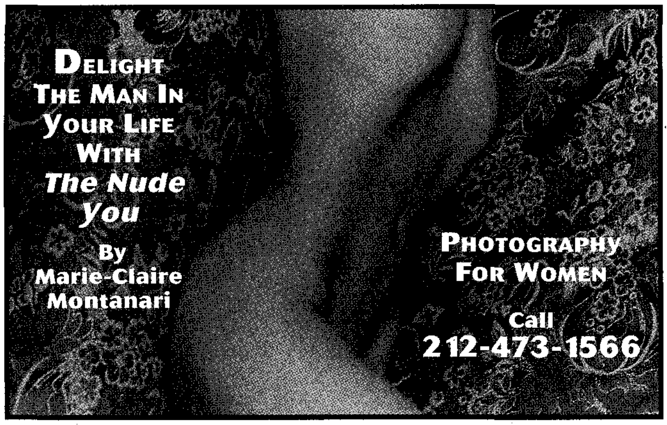

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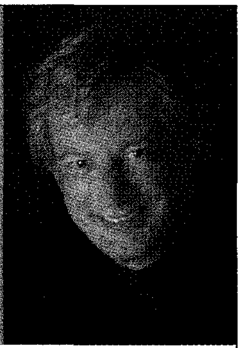

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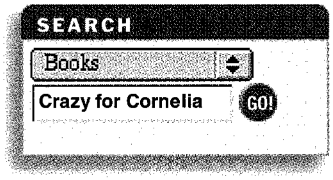

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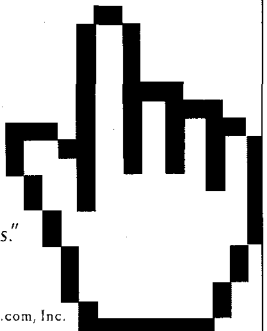

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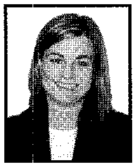
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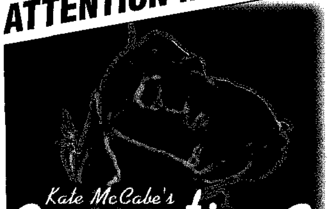

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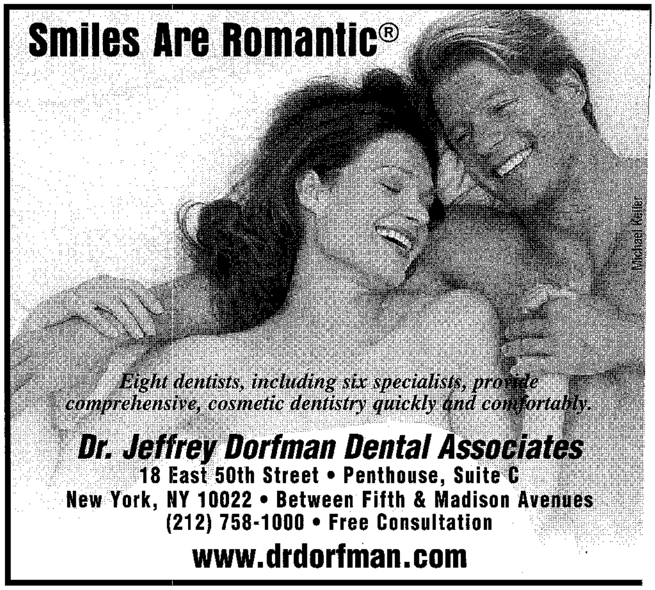

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French Woman—30s, athletic, refined, good cook, seeking world-traveled man, 30-45, financially secure, good shape, for romantic dinners or more. 4261 ✉

Greek Gentleman—55, 5'9", never married, living in Greece, is hoping to fin never-married lady without children, 40 o under, who has blond or red hair, 5'6 and taller, honest, trustworthy and lovin who enjoys and is available for travelin around the world with view of marriag and family. Send photo/phone. 4252 ✉

Pittsford To Park Slope—Successf real estate developer (upstate and Brook lyn), Jubu, 52 (looks 62), runner, reade old car collector, seeks bright, 40s (n 1940s) female as friend, travel mat maybe more. 4247 ✉☎

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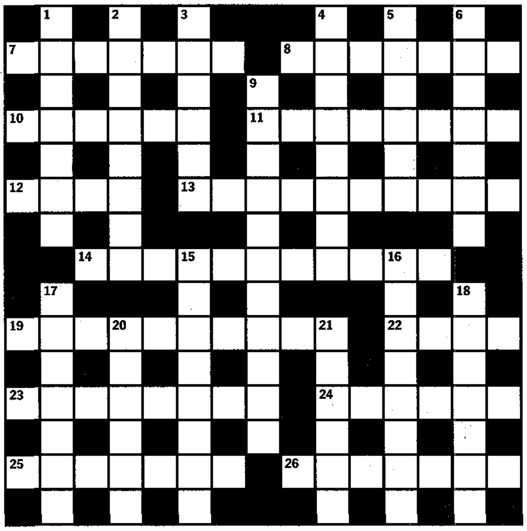
The 'Guardian' Crossword

ACROSS

7 Interrupt a burglary. (5,2)
8 I got into bed in an obstinate mood. (7)
10 Grow something to eat. (6)
11 Get ready for the night. (8)
12 Not a fully grown creature, whichever way you look at it. (4)
13 A person known for putting on airs? (4,6)
14 Dishonest dealer. (4-7)
19 Canal employee identified by hair and ring. (4-6)
22 Where hangings still take place in London. (4)
23 Dislike test said to be complicated. (8)
24 Device for making bits smaller, or larger, we hear. (6)
25 Antipathy from the gallery. (7)
26 Two items on the afternoon menu—or just one? (7)



DOWN

1 Unusually proud to make a fresh start at Rugby. (4,3)
2 Review troops in Central America. (8)
3 Describing Jill when cut off by Edward. (6)
4 Bird gives one a shock after dark. (8)
5 Artistic piece-work. (6)
6 Some rash German, perhaps. (7)
9 Member of a cricket family sound on leg? (11)
15 Equestrian discipline is a habit that comes with time. (8)
16 Recent stir about an actor's appearance. (8)
17 Primate possibly irregular in speech. (7)
18 After take-off, flies past. (7)
20 Young Tom has to catch up on young Christopher. (6)
21 Ridiculed for being poorly dressed. (6)

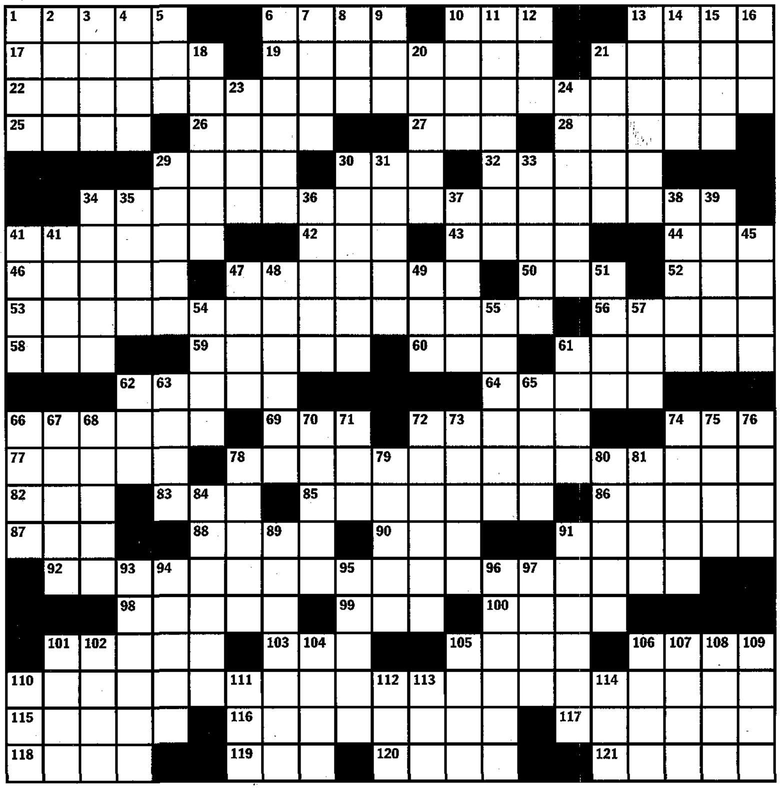
'Hidden Names': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

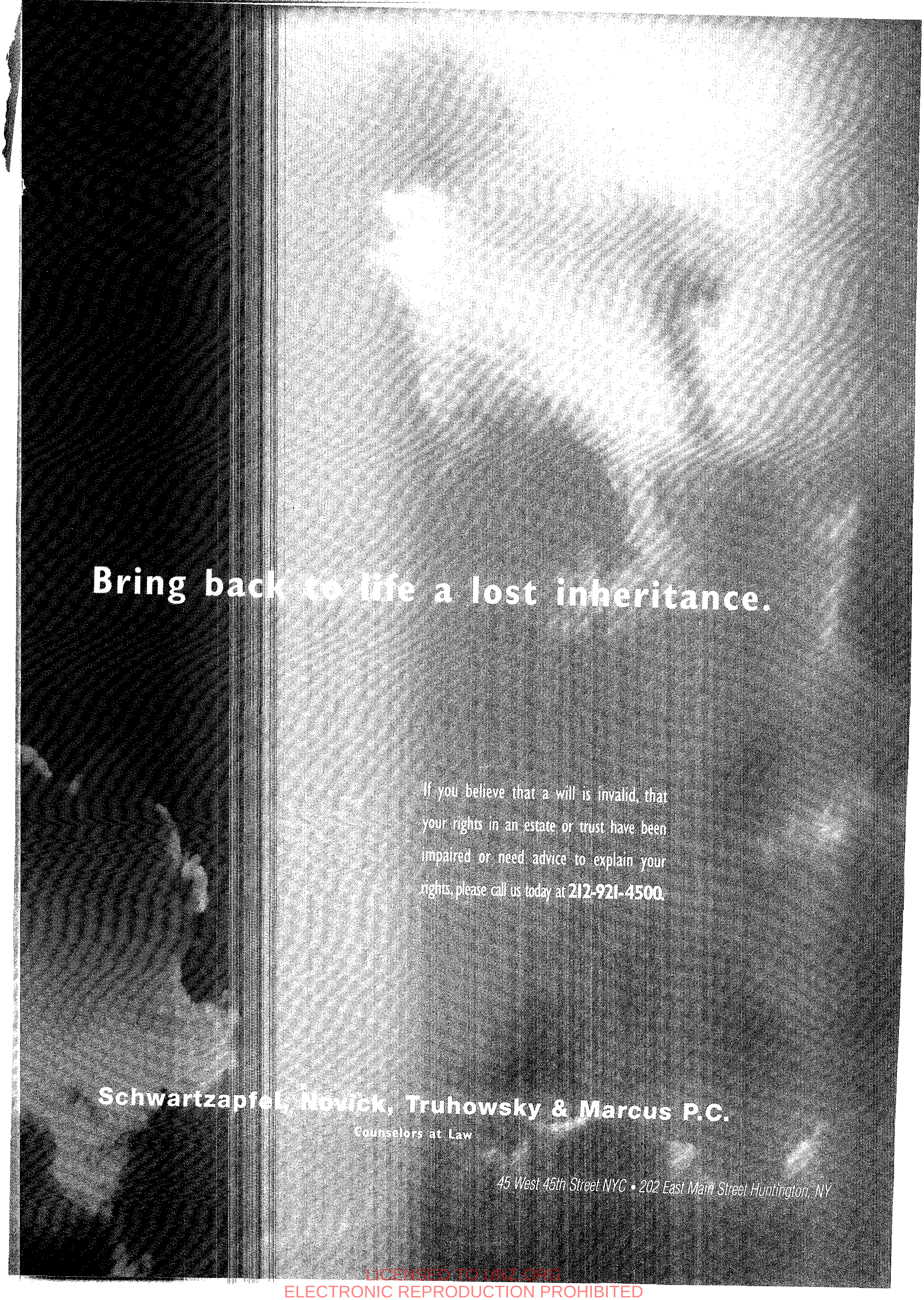
1 Sultan's acquaintance
6 Father of Enoch
10 Ghost —— chance
13 Le Pew of cartoons
17 Dramatis personae
19 Went at
21 Posh vacation home
22 1814 poem?
25 Publicity hoopla
26 Scads
27 Shropshire boy
28 Diarist Nin
29 Phone-bill unit
30 Statesman who westernized Japan
32 Intoxicate
34 Sleepy Hollow apparition?
40 Some clef signs
42 Arafat's org.
43 Self-images
44 Acorn's future
46 She was a lady, in a 1932 tune
47 Assumed names
50 U.S.M.A. grads
52 Ugandan sound-alike of 46-Across.
53 Arroz con pollo, essentially?
56 Desert haven
58 Make lace
59 Stuck in the mud
60 Duo after em
61 Certain runners
62 Captain Queeg's ship
64 Stu or Mo of Congress
66 Insurrection
69 Palindromic parent
72 Cotton bundler
74 Approved vitamin amt.
77 Frigidaire competitor
78 Hymn to Elizabeth?
82 Smyrna fruit
83 Neighbor of Swe.
85 Brides' endowments
86 City-related
87 Capote, to friends
88 Nobel physicist, 1944
90 —— in ivy
91 California Beach
92 Big-parade leaders?
98 "A Room with ——"
99 Canonized femme: abbr.
100 Give the bum's rush
101 Pole extending from the mast
103 Ocean abbr.
105 Weaponry
106 One side of the Urals
110 Occasions for students' erasures?
115 Biblical book before Joel
116 Sleeping-car accommodation
117 Medium's meeting
118 Garlic-eater's problem
119 Provisos
120 Metallic paper
121 Tire imprint

DOWN

1 Footway
2 Muscle-sore
3 Part of a staircase
4 Fireman's need
5 Jazz great Tatum
6 Sand structure
7 Pharaohs' serpents
8 Stein's "rose —— rose . . ."
9 Delhi bread
10 Paella pot
11 Horse's dinner pouch
12 Say further
13 Mexican gift container for children
14 Grades 1 to 12, for short
15 And
16 Musical talent
18 Waldorf and Caesar
20 Domed domicile
21 Snake poison
23 Attendance list
24 Most lowly
29 "R.U.R." dramatist
30 Staten, for one
31 Them there
33 Lycée
34 "You never —— so good"
35 Olympic skater Heiden
36 Vertebral column
37 Pine tree exudate
38 Clamor
39 Zenith's opposite
40 Religious offshoot
41 It's a laugh
45 Chocolate candy
47 Have —— with (enjo
influence)
48 City on the Rio Grande
49 Afore
51 Arable earth
54 Throw off, as fumes
55 Grand —— Dam
57 Bar none
61 Cleo's Antony
62 Slammer occupant
63 Greenspan of the Fed
65 Reps.' opponents
66 Log float
67 Arab princes
68 Unexplicit
70 Half of Ethiopia's capital
71 U.K. medal
72 Scold
73 Dispatch boat
74 Picture puzzle
75 Campus administrat
76 "The King and I" rol
78 Shred cheese
79 Kin of 'tween
80 Carnaby Street designer
81 Sudden impulse
84 Bird: prefix
89 Via
91 Fans' disappointmen
93 Faulkner's Eula
94 Argentine heroine
95 Muslim faith
96 Tidbit
97 Order to a paratrooper
101 Not barefoot
102 Cancún coin
104 Resort north of Santa Fe
105 Against
106 Banned orchard chemical
107 Trigonometry ratio
108 Cuzco native
109 On in years
110 Abbott-Costello firs
baseman
111 "—— tu," Verdi ari
112 N.B.A. official
113 Great Plains Indian
114 Tennis do-over



Solutions to last week's puzzles appear on page 1



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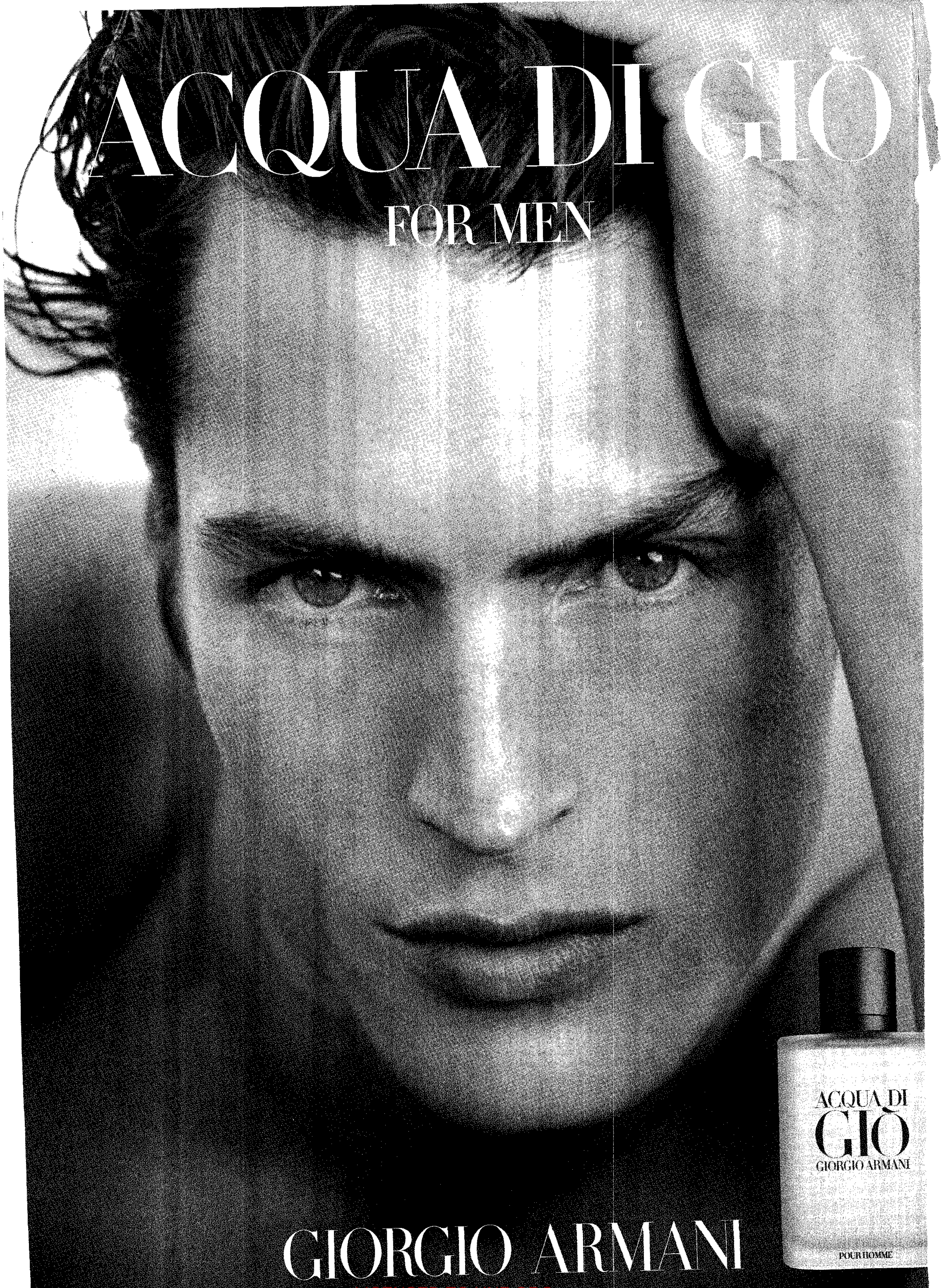
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